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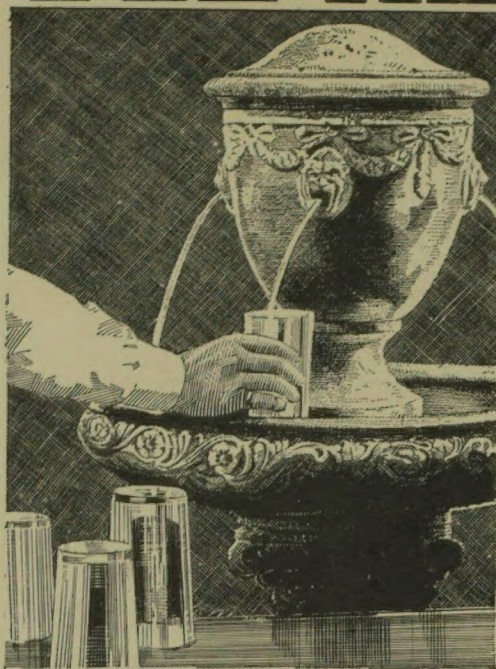
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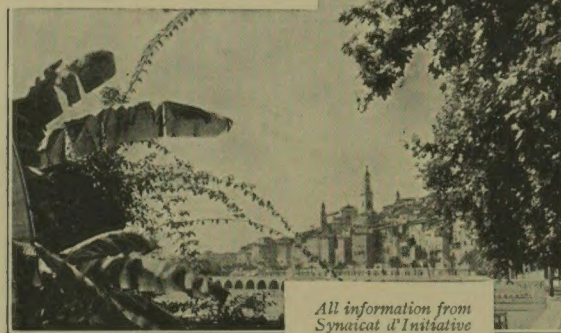
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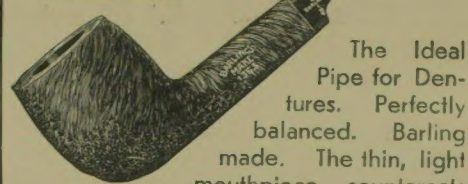
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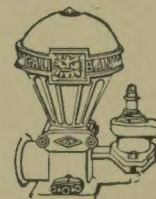
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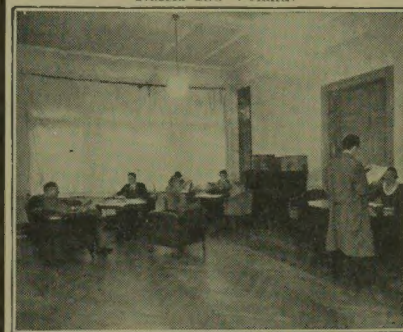
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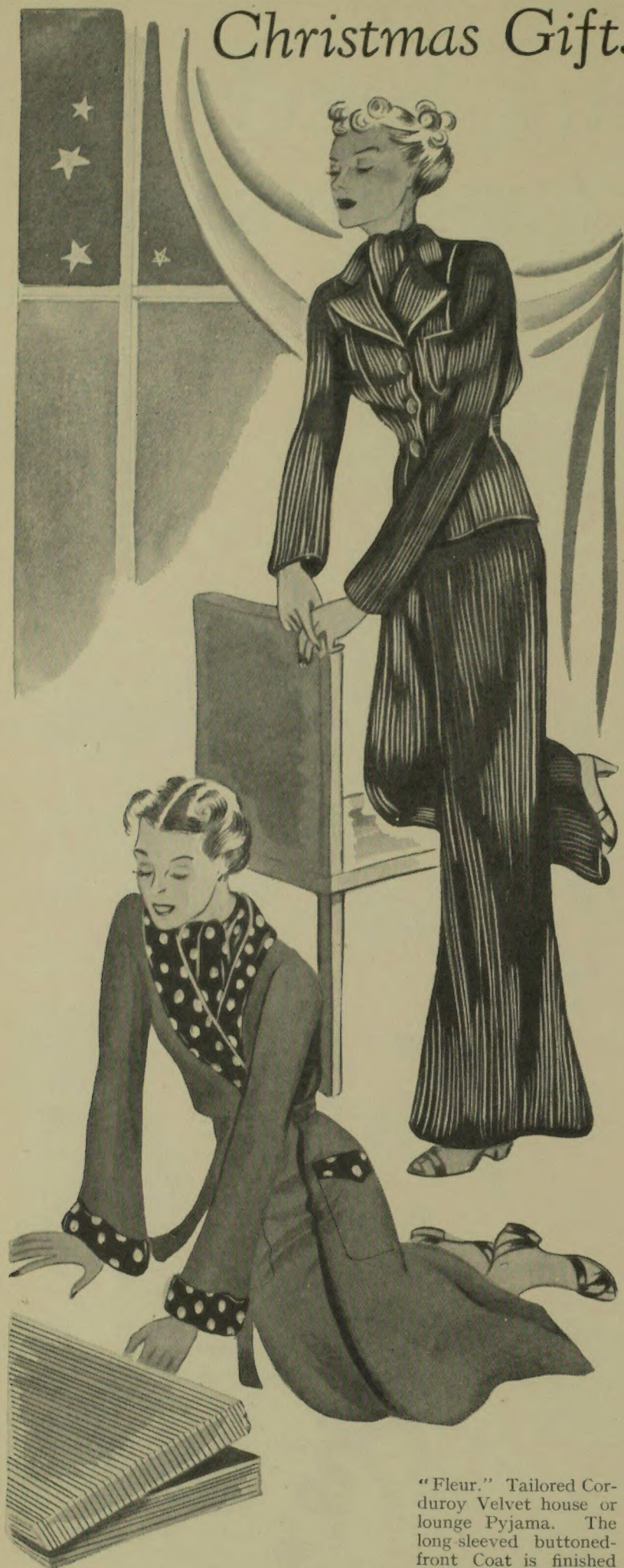
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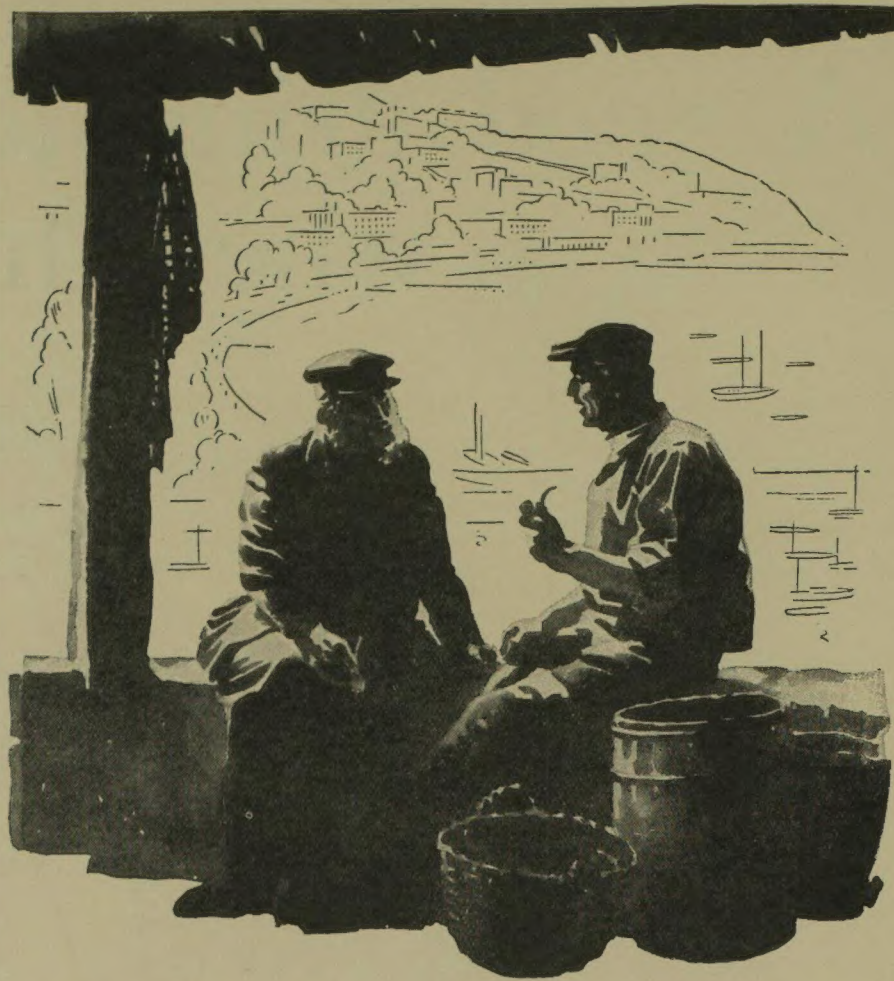


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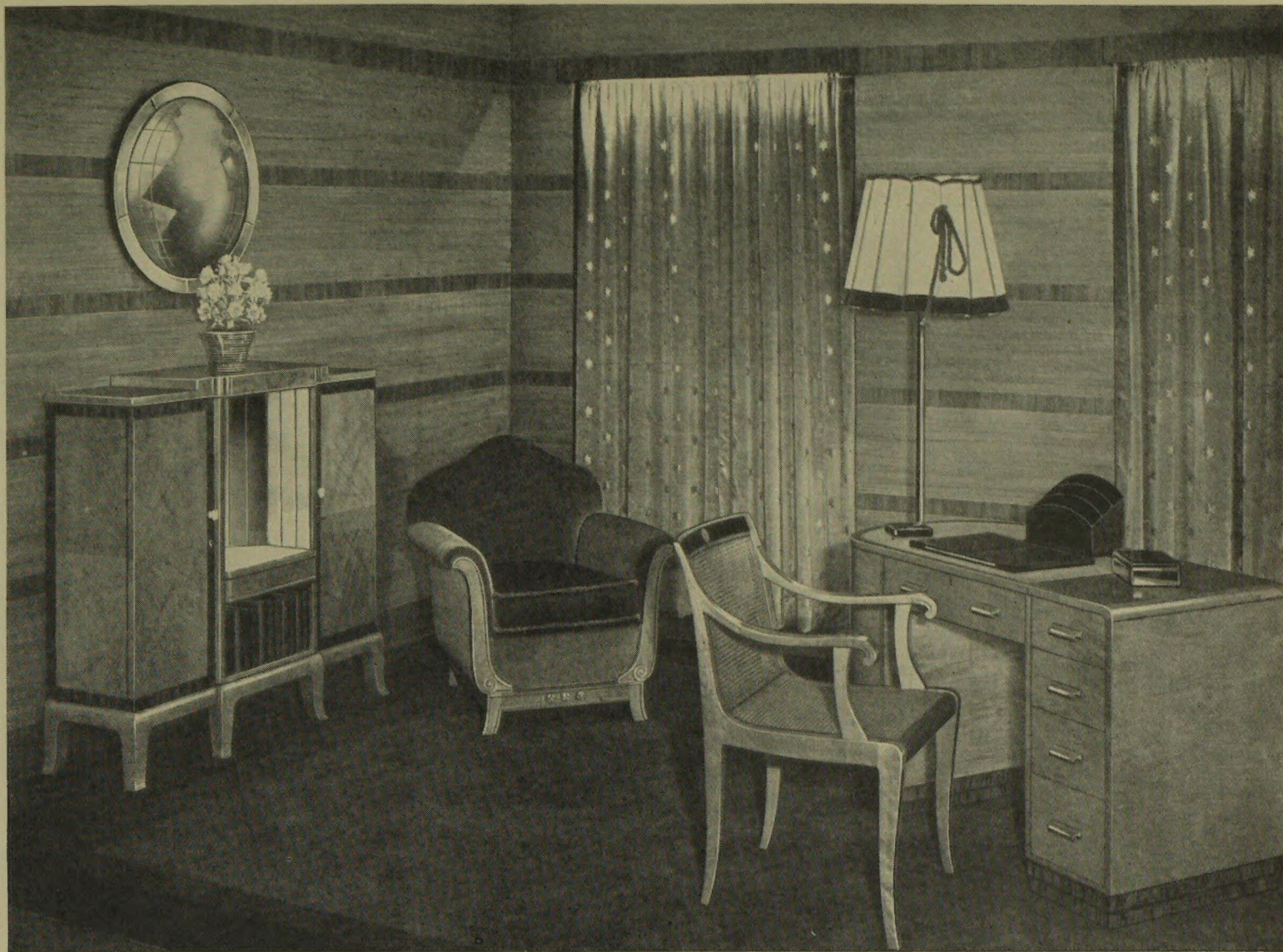
Read about the beauties of the Glorious West in "Winter Resorts" by Maxwell Fraser, F.R.G.S., obtainable free at G.W.R. Stations and Agencies, or direct from the Superintendent of the Line, Great Western Railway, Paddington Station, London, W.2





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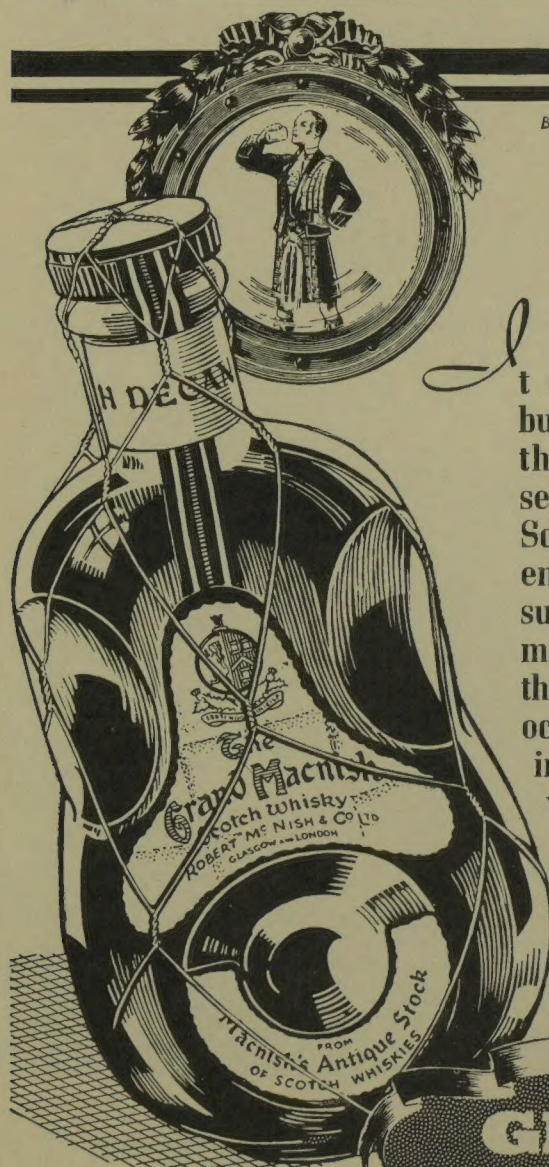
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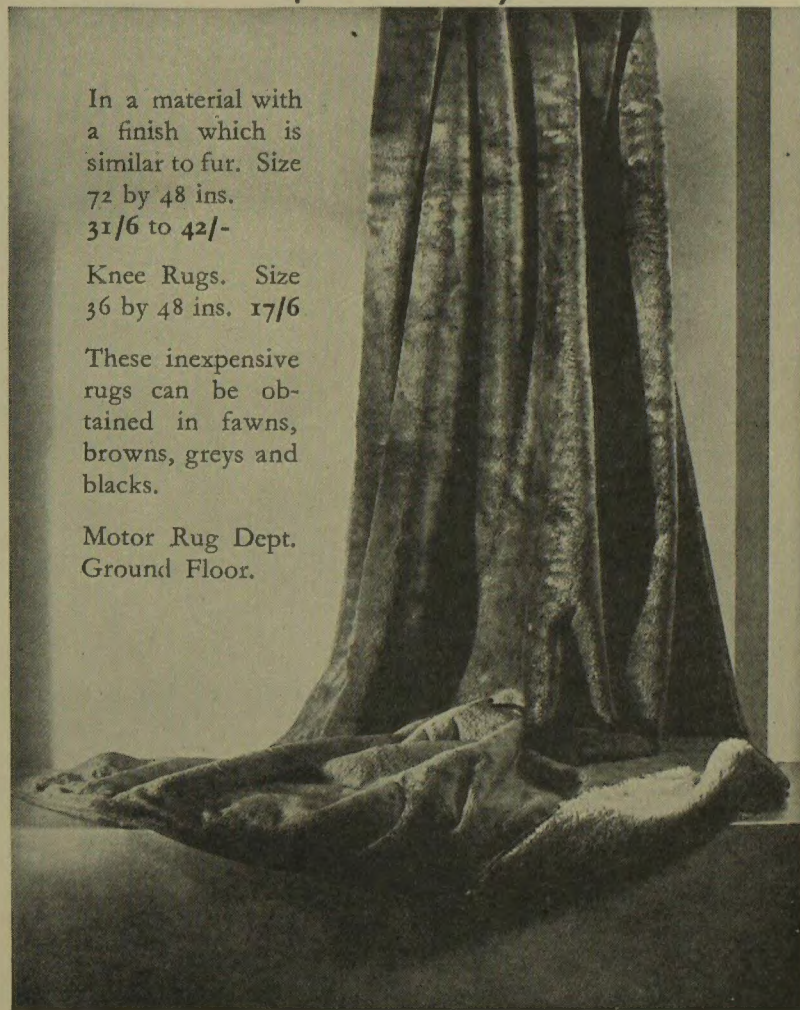
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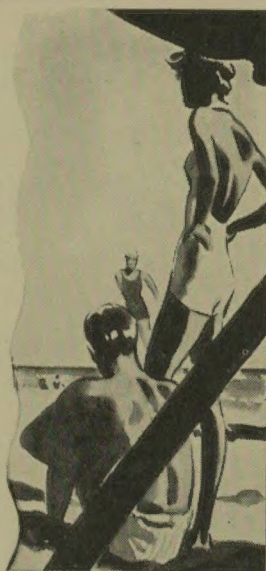
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SATURDAY, NOVEMBER 14, 1936.



**THE INSURGENT "CHIEF OF THE SPANISH STATE" AND COMMANDER-IN-CHIEF: GENERAL FRANCO, THE LEADER OF THE ATTACK ON MADRID, AND, FROM THE FIRST, RANKED AS HEAD OF THE ANTI-GOVERNMENT FORCES.**

From the first, General Franco, who was Governor of the Canaries when the Spanish Civil War broke out, was generally regarded as the leader of the rising. In July he secured control of the troops in Morocco, calling himself "Chief of the Military Forces in Africa." With Morocco as a base, he began shipping his men across the Straits to Spain, and put himself at the head of an offensive in the South. His pre-eminence was acknowledged when he was proclaimed Commander-in-Chief of the Insurgent Forces and "Chief of the Spanish State"

at Burgos on October 1. General Franco, it is thought, did not actually organise the revolt. This is supposed to have been done by the "Military Brotherhood," who, when their plans were ready, offered him the leadership. General Franco made his career in Morocco, and at the time of his promotion was stated to be the youngest Spanish general. Later, he was appointed Governor of the Canary Islands by the Republican Government, which had reason to fear his ambition and ever-growing popularity. He is forty-five.





By ARTHUR BRYANT.

And oh, how green the corn  
Along the battlefield.

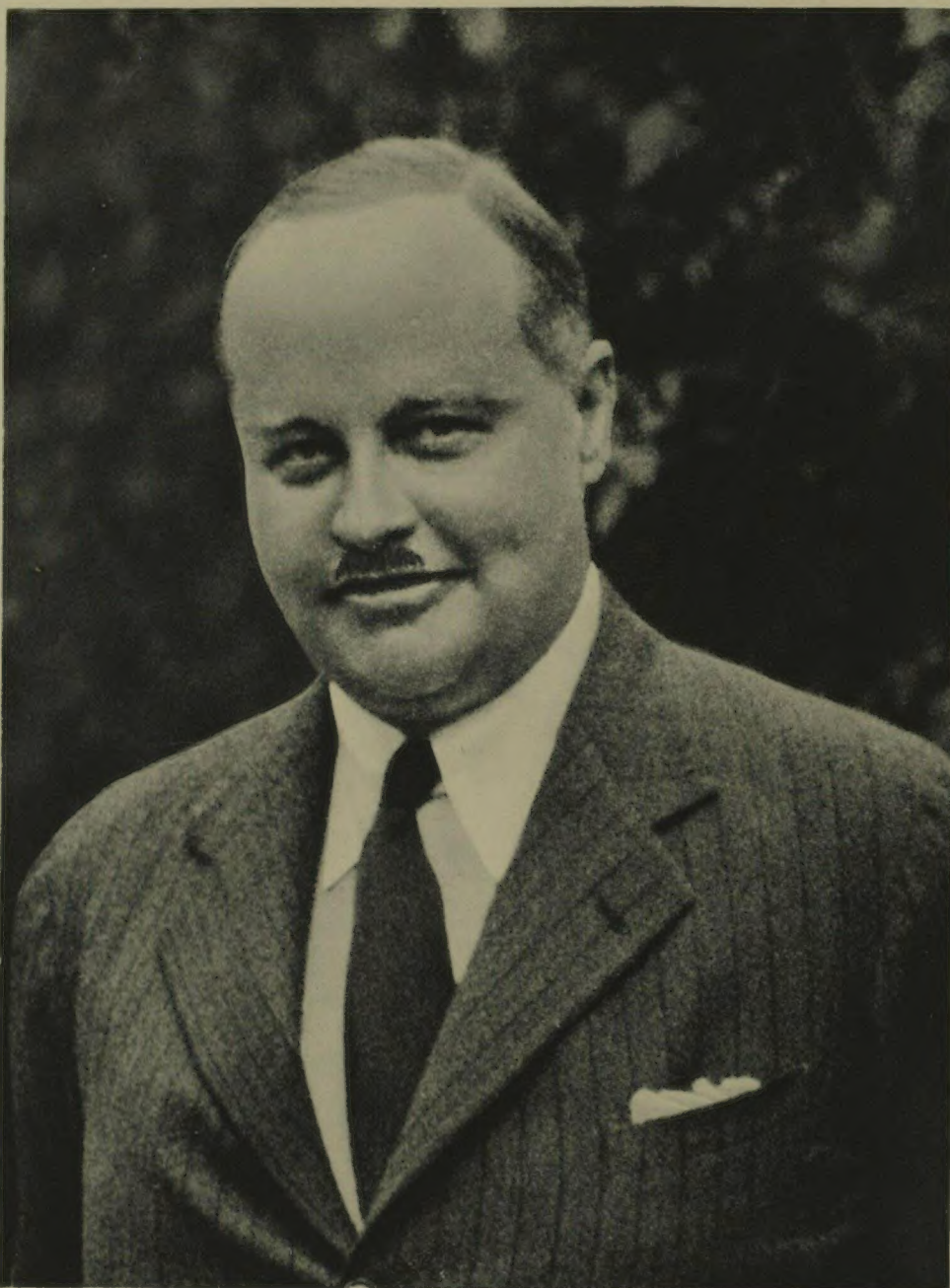
And over here? On Armistice Day we enshrine recollection with the solemn commemorative pageantry of our race. But already the ceremony is something of a survival, tender and sentimental—a national gesture that comes for most more from the imagination than the heart. The men who rule us to-day and those to whom we pay honour, won the spurs of

law that governs the changing universe. We have finished an old game and must hasten to a new. The dead who shouldered the falling sky sleep on. Only those who loved them personally—mothers and widows and fathers now ageing—ever give them more than a passing thought. They keep their own kingdom on that land where they fell. And that also in time will come to forget them. The reward for courage and devotion that has renounced all self is not in this world.

IT seems a long time now since we came out of the waste land. I remember so well a November day in 1918, a few weeks after the Armistice. I had been to Béthune on some squadron business and was driving back in the late afternoon to Lille, where we were then quartered. Just before it became dark we passed La Bassée, the point where the muddy, pocked *pavé* of the highway crossed the devastated areas. Here was the quintessence of annihilation. For four years the line at this point had remained almost constant. Horror had become static; pain, suffering and devastation were entailed upon this desolate estate. The town was no more than a pattern of stunted walls, battered almost down to the ground and in many places disappearing altogether in shapeless and charred rubble. Beyond was No-Man's Land, already fast merging, like Hardy's Egdon, into the approaching night which seemed its home. A cold wind came down from the North, and I made the driver stop, and stood for a while with my back to the highway and my face towards that outer cold and darkness. Before me was the place of Golgotha and dead men's skulls.

History was in it. I was only a boy, less than a year from England, and stood but on the fringe of that great era in which the experience of many centuries was crowded into a compass of time such as clocks cannot measure. I was the silent witness of a heroism which had been and in which I had had no share. The battlefield was still naked: neither man nor nature had yet done anything to deprive it of its awful and dread character. Here courage and patient endurance, despair and tortured anguish lay side by side, their gaunt flanks hidden in the night. The air was tainted yet clean; there was storm in the wind, and the spirits of the dead moved with speaking silence round rusted wire and deserted trench and those ghostly sentries of that lost land—the stripped skeletons of what in some unattainable distant past had once been trees. There is no describing it in this age, for only a great poet who had lived through it all could have done any justice to it.

And in the end it is only through the poets that it will have any existence at all. Already the impress of that time is beginning to grow fainter: the scarred landscape has been healed, raw, red, brand-new towns that one day will become old and mellow have sprung up where the rat-, ghost-haunted ruins were, and the memories of Menin and Arras roads are obscured by new associations—the butcher's cart, the midday bus, the peasants in their high carts resuming possession of the land. Only on the lonely downs of the Somme is the memory of the past still stronger than the living influences of the present; here alone, where every deserted furrow of ground reveals a tiny cemetery and an English garden walled in from the encircling waste, is Time still almost powerless to advance. The pitiless, stubborn machine-guns are trained on his encroaching figure from every ridge, and his scythe rests motionless and rusting in his hand. But elsewhere the traces of war vanish fast.



RESPONSIBLE FOR THE SAFETY OF THE BRITISH COLONY OF MADRID, MANY MEMBERS OF WHICH TOOK REFUGE IN THE EMBASSY DURING THE FIGHTING ABOUT THE SPANISH CAPITAL: MR. G. A. D. OGILVIE-FORBES, THE BRITISH CHARGÉ D'AFFAIRES.

While the Madrid fighting was going on, the safety of some 220 British subjects was occupying the attention of the staff of the British Embassy there. Mr. Ogilvie-Forbes, the Chargé d'Affaires, had been given complete discretion by the British Government to do whatever he considered best in the interests of the British colony in the city. No elaborate precautions were taken at the Embassy, but big emergency food supplies were laid in. It will be recalled that Mr. Ogilvie-Forbes was placed in charge of the Embassy in August. He had been Counsellor there since 1935. He was in England at the time of his appointment and had to make his way into Madrid by a devious route through Valencia. That he is a man well fitted for the conduct of affairs in this emergency may be judged from the fact that he has already had experience of two revolutions, and that he served with great distinction during the war, at Gallipoli, in Egypt, and in Mesopotamia. In this theatre of war he was A.D.C. to General Maude, and was twice mentioned in dispatches. He is forty-five.

their success by the arts of peace and not of war. It was not courage, constancy to companions, grim, thin-lipped, blasphemous patience in the teeth of bitter and merciless fate that brought them where they are. Compromise and discretion, sweet reason and modulated self-interest stand hat in hand, silent and respectful, before the Cenotaph; then the maroons go and they hasten, loudly and cheerfully, about their business. It is the way of the world that it should be so; it is right and part of the eternal, unalterable

And for testimony? That is the poet's business. In a thousand years' time, the battles that were fought on Ancre and Somme, Lys and Yser, may be remembered not for the victories and defeats in which they resulted—the loss of this empire and the gain of that muddy, blood-sodden acre between the parapets—but for the sweet English words which some humble lieutenant or sergeant, rendered articulate for an hour by supreme stress and suffering, scribbled with stumpy pencil on a scrap of paper torn from field pocket-book or the back of an envelope—

The blackbird sings to him, Brother, brother.

If this be the last song you shall sing.  
Sing well, for you may not sing another,  
Brother, sing!

For out of 'strength came forth sweetness.

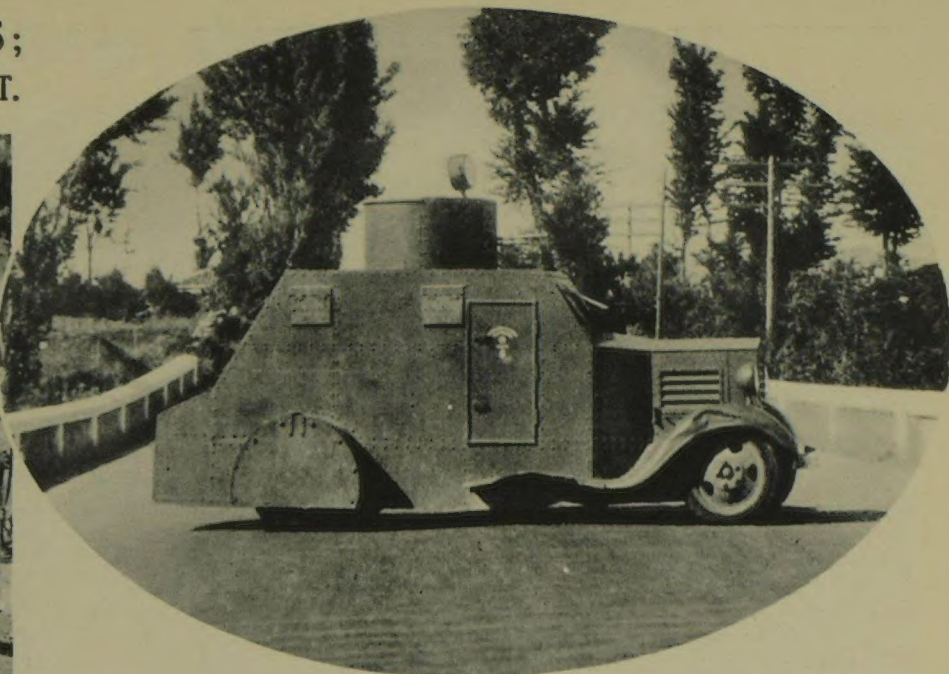
This legacy of English poetry which the war left has scarcely been recognised. Most of the singers were in no sense professional writers, but ordinary citizens turned soldier, who felt impelled to express an amazing experience; many left behind them only a single poem; and only one or two survived the conflict that made them immortal. For, so far as the transitory literature of man can confer immortality on its creatures, such poems as Julian Grenfell's "Into Battle" and Edward Wyndham Tennant's "Home Thoughts from Laventie," are like to be read as long as literature is studied and English speech preserved. And the great struggle that inspired and engulfed them will because of them be sometimes remembered too. But it will not be its material achievements and results that will be recalled, for the reader will find no mention of them in these fragmentary and, as it were, accidental verses. Their theme is neither national victory nor defeat; reading them one would be at a loss to know who won the war, who fought it, or even what it was about. Anger, hatred, malice against the foe, even fear, have no part in their stanzas. For their subject is something greater than the wars of man against man. They are concerned with another war, an eternal one, which is waged in every human soul between the powers of good and evil, between man's strength and man's weakness. They bear witness that, though man under a suffering may be a poor, whining, cringing thing, helpless and utterly afraid, he also has it in him to rise above his own doom and his own weakness. And that after all is the eternal theme of all great poetry—Othello in his hour of agony recovering his deluded sight, and his courage, and Samson bringing down the walls of Gaza and finding peace and quiet mind at the close. It was just this that these dead poets of England, and the inarticulate legions they spoke for, did.



## THE SPANISH CIVIL WAR: PERSONALITIES; SCENES OF FIGHTING; AND YOUNG SPAIN MILITANT.



THE HEAD OF THE GOVERNMENT RECENTLY REMOVED FROM MADRID TO VALENCIA—TO CO-ORDINATE THE EFFORTS OF DEFENDERS OF MADRID: DON FRANCISCO LARGO CABALLERO, PRIME MINISTER (THIRD FROM LEFT).



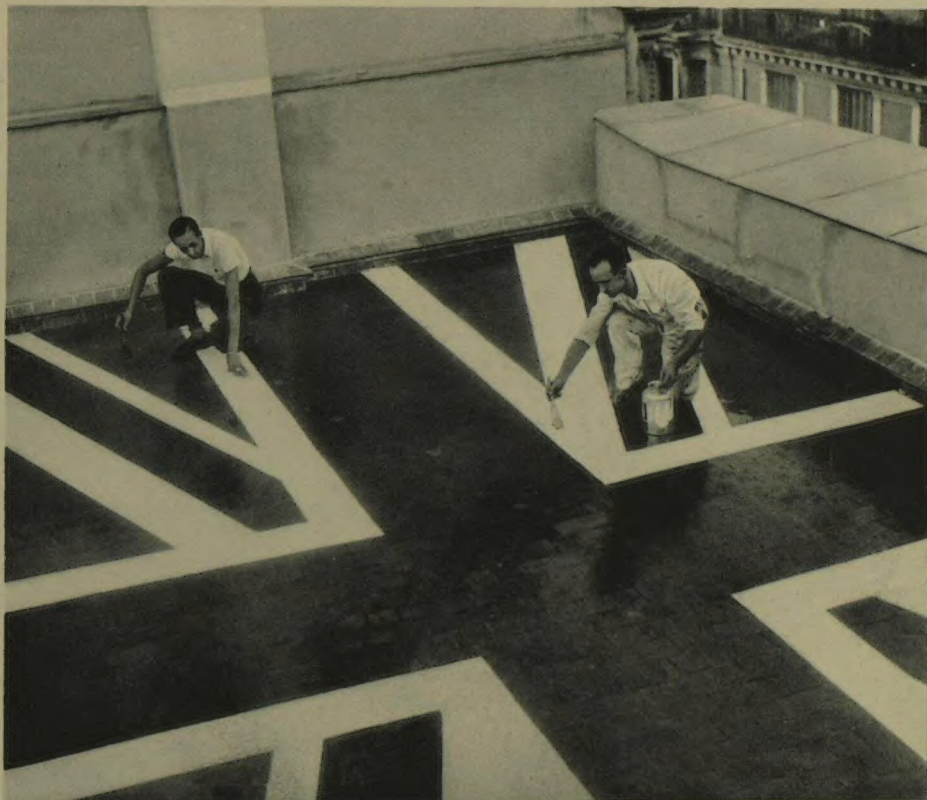
A "FORT" ON WHEELS USED BY GOVERNMENT FORCES IN DEFENDING MADRID: A TURRETED ARMoured CAR DRAWN BROADSIDE ACROSS ONE OF THE ROADS LEADING TO THE CAPITAL.



CAPTURED BY GENERAL FRANCO'S TROOPS AFTER FIERCE FIGHTING: THE AERODROME AT GETAFE, NEAR MADRID, REPORTED TO HAVE BEEN PREVIOUSLY RENDERED USELESS BY DYNAMITE BY THE GOVERNMENT FORCES.



YOUNG SPAIN ORGANISED ON FASCIST LINES UNDER GENERAL FRANCO'S AUSPICES: A TROOP OF "ARROWS" (THE EQUIVALENT OF THE ITALIAN BALILLA) DRILLING AT BURGOS, WITH DUMMY RIFLES.



AT THE BRITISH EMBASSY IN MADRID, IN THE GARDEN OF WHICH A LIGHT BOMB BURST, WITHOUT DOING ANY DAMAGE: PAINTING A BIG UNION JACK ON THE ROOF AS A CAUTIONARY SIGN TO RAIDING AIRCRAFT.

It was announced on November 9 that the Spanish Government had two days previously withdrawn from Madrid to Valencia, and that supreme power in Madrid had been vested in a junta under the presidency of General Miaja. The British Embassy, it was then stated, was still guarded by National Republican Guards, formerly called the Civil Guard. There were about 125 people in the Embassy, including members of the Scottish ambulance, but half the British colony were

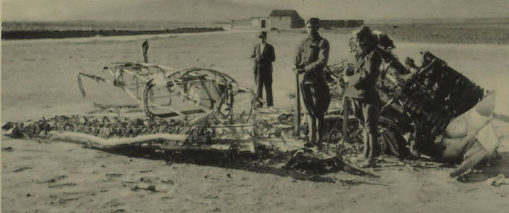
still at home.—On November 4 there was a fierce fight at Getafe, one of Madrid's main aerodromes, which was eventually captured by General Franco's forces. Led by tanks, they stormed the trenches, and dynamited a Government armoured train. All the aerodrome buildings were described as being in ruins. A report on the Government side stated that the aerodrome had been evacuated after having been previously rendered useless by dynamite.



# THE BATTLE FOR MADRID: THE CAPITAL OF SPAIN AS THE CONVERGING POINT OF THE CIVIL WAR.



MADRID FROM THE SOUTH-WEST: A PANORAMA SHOWING (IN FOREGROUND) WHERE SEVERE FIGHTING RECENTLY OCCURRED; (IN LEFT CENTRE) THE FORMER PALACE; HIGH BUILDINGS OF THE GRAN VIA—A GENERAL VIEW OF A THAT RISE TIER UPON TIER.



AN AIR CASUALTY ON THE GOVERNMENT SIDE NEAR NAVALCARNERO: BURNT-OUT WRECKAGE OF AN AEROPLANE GUARDED BY MOROCCAN SOLDIERS OF GENERAL FRANCO'S FORCES THAT CAPTURED THE TOWN.



TROOPS WHO TOOK PART IN THE FIGHTING AT NAVALCARNERO, A KEY POSITION ON THE WAY TO MADRID CAPTURED BY GENERAL FRANCO'S FORCES: MEN OF THE FOREIGN LEGION GUARDING AN OUTPOST.

Although these photographs, of course, do not represent the latest events in the attack by General Franco's forces on Madrid, they illustrate the locality and conditions both within and without the city. Thus, in connection with that showing people outside a Government office watching enemy aircraft, we may recall that a Reuter correspondent's message of November 9 stated: "Punctually at 8 a.m. the first shells and the first air-raid sirens sounded

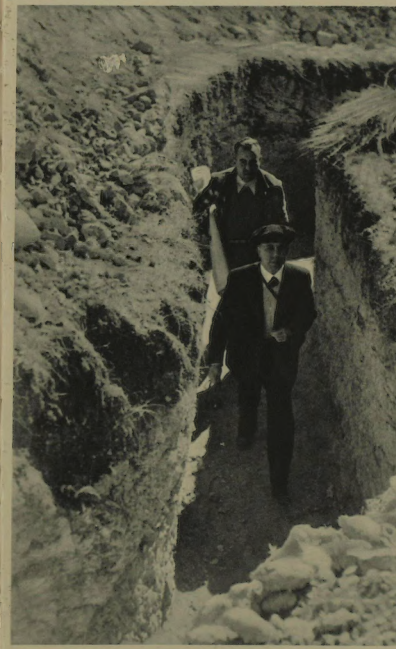


IN MADRID DURING AN AIR RAID BY GENERAL FRANCO'S AIR FORCES: A GROUP OF INHABITANTS AND OFFICIALS OUTSIDE THE GOVERNMENT OFFICES WATCHING AEROPLANES FLYING OVER THE CITY.

simultaneously. The principal targets were Government buildings and the main streets, including the Puerta del Sol (Madrid's Piccadilly Circus), the Gran Via, the Alcala, near the War Office, and the Recoletos, the popular boulevard on the eastern side of the city. I watched the bombardment from a roof-top." On the previous day, the "Daily Telegraph" Madrid correspondent had cabled: "This afternoon (November 8) seven insurgent



LAND WEST OF THE MANZANARES RIVER AND NEAR THE CASA DE CAMPO, ROYAL PALACE, LATELY BOMBED FROM THE AIR; AND TO RIGHT OF THE CITY THAT PRESENTED A DIFFICULT OBJECTIVE FOR ATTACK, WITH BUILDINGS CONSTITUTING FORMIDABLE BATTLEMENTS.



AN OFFICIAL INSPECTION OF MADRID'S DEFENSIVE FORTIFICATIONS: SEÑOR JUST (IN FOREGROUND), MINISTER FOR PUBLIC WORKS IN THE SPANISH GOVERNMENT, TRAVERSING TRENCHES ON THE OUTSKIRTS OF THE CITY.

bombers, escorted by four pursuit planes, flew low over Madrid and dropped about ten bombs. I clearly saw the bombs, looking like silver bullets, falling swiftly from beneath the planes. All fell in the old part of the town between the Plaza Mayor and the River Manzanares. One is said to have hit the Royal Palace, but not to have exploded. Another exploded near the Palace. . . . The Royal Palace is shown in our panoramic view of Madrid, and in the



SPANISH GOVERNMENT ARTILLERY IN ACTION: A BATTERY OF GUNS SHELLING A TOWN THROUGH WHICH SOME OF GENERAL FRANCO'S FORCES WERE PASSING AT THE TIME, DURING THEIR ADVANCE TOWARDS MADRID.



AN INCIDENT OF THE FIGHTING AT NAVALCARNERO: MEN OF THE FOREIGN LEGION, SERVING WITH GENERAL FRANCO'S FORCES, RUSHING UP INTO A COMMUNICATION TRENCH TO TAKE UP THEIR POSITIONS.

foreground is land near the River Manzanares, along which the defenders stubbornly resisted. The British Chargé d'Affaires in Madrid, Mr. Ogilvie-Forbes, in a report to the Foreign Office in London, stated that the attacking forces had been held up at the Toledo and Segovia bridges across this river, both of which were mined and barricaded. Navalcarnero, a key position near Madrid to the south-west, fell to General Franco's troops on October 21.



## IN THE MADRID SECTOR: GENERAL MOORS, LEGIONARIES, AND OTHER INSURGENT



A NON-COMMISSIONED OFFICER OF FRANCO'S MOORISH CAVALRY.



A VIEW OF THE MADRID SECTOR, SHOWING A ROAD IN CLOSE COUNTRY.



AN ADVANCE GUARD DETACHMENT WHOSE HORSES APPEAR TO BE IN GOOD CONDITION.



MOROCCAN INFANTRY MOVING UP

## FRANCO'S REDOUBTABLE TROOPS. FORCES—SUPERIOR TO THEIR ENEMIES IN TACTICS.



A DISPATCH-RIDER OF FRANCO'S FORCES NEAR MADRID ON AN ENGLISH MOTOR-CYCLE.



A MOORISH MOUNTED DISPATCH-RIDER ON THE ROAD.



THE EFFICIENT EQUIPMENT OF FRANCO'S FORCES: STRAPPING A MACHINE GUN ON THE SADDLE OF A PACK-HORSE.



POSITIONS ABANDONED BY RED MILITIAMEN



THROUGH WOODED COUNTRY.



A MOUNTED PATROL SKIRMISHING IN CLOSE COUNTRY IN THE MADRID SECTOR.



LITTERED WITH CRATES OF AMMUNITION & BOMBS.



TYPICAL MOORS, A FORCE WHOSE INTRODUCTION BY GENERAL FRANCO IS STATED TO HAVE CAUSED MUCH RESENTMENT.

A number of interesting details about General Franco's forces in the Madrid sector of the Spanish Civil War were given recently in an uncensored dispatch by a "Times" correspondent. He pointed out that the attackers had the advantage in tactics. "It must surprise military students," he wrote, "to read of the employment of cavalry in action against infantry with modern rifles. Light Moorish squadrons are used as mounted infantry. They ride

round the slow-moving militia, establish machine-guns on flanks, and secure remarkable results by mobility and manoeuvre." There is considerable difficulty in estimating the numbers of the insurgent forces in the Madrid sector. The same writer noted, however, that the relief force of Toledo was composed mainly of Legionaries and Moors. "Indeed" (he went on), "the Moors are met with on all fronts, whether on the plain or in the mountain. Their

presence is much resented. Few have been taken prisoner. They and the Navarrese volunteers have the reputation of being the best fighters. Only a sprinkling of Army battalions have come into action round Madrid. One gains the impression that the campaign on the insurgent side has been carried on mainly by mercenaries and volunteers and in no great numbers. . . . The ability of the attackers to take cover is an appreciable element in their

success. The Militiamen, like all raw troops, prefer to see their enemy," General Mola told another correspondent of "The Times," at Valladolid, that at first many of the regiments among General Franco's troops served without pay. Now they receive 3 pesetas a day. People gave them food and clothing readily. Red Militiamen (he stated), receive 15 pesetas a day—that is, about 7s. 6d. with the peseta at its old value.



# WAYFARERS.

BEING AN APPRECIATION OF  
 "THREE SEA JOURNALS OF STUART TIMES." \*

(PUBLISHED BY CONSTABLE.)

THESE three logs, carefully edited and elegantly produced, were well worth rescuing from oblivion and adding to our immense and vivid annals of the sea. They relate to different periods and events of the seventeenth century: more precisely, they range between the years 1628 and 1705.

The first is comparatively brief and sedate. Its writer, Dawtrey Cooper, was commander of H.M. *Pink the Pelican* in the second expedition (1628), under the Earl of Lindsey, for the relief of La Rochelle. As is well known, the venture was something of a fiasco, but at least it had the effect of securing the release of the much-tried English subjects who were in the beleaguered city. Cooper testifies from his own observation to the misery which was inflicted by this grim episode of Louis XIII.'s reign. Of the refugees he writes: "So lamentable a spectacle I never beheld till now, for most of those poor men were so starved that they had not the strength to come into the ship but as we handed them in, nor able to stand being there, but lay one atop of another . . . many of them after dying even with meat in their mouths. . . . They told me of the lamentable miseries they had endured in this siege,

as that they had buried at least 16000 persons by famine, that a bushel of wheat was sold for 120s, a quarter of mutton 5s, a pound of bread 20s, a pound of butter 30s, a pint of wine 20s, a pint of milk 30s, an egg 8s, an ounce of sugar 10s, a pound of grapes 3s, an onion 10s and that the greatest part of their sustenance of late was hides, having already eaten all their horses, dogs, cats and rats that they could." We have an interesting indirect glimpse of Louis XIII., who laughed scornfully at the preparations for raising the siege from the sea; and Cooper gives a valuable description of Richelieu's famous "Palisado" and boom, which, after close inspection, he declared impregnable. His account of the manoeuvres of the English vessels suggests a good deal of confusion and lack of determination, and he evidently does not look back on the expedition with any great satisfaction.

In a more ruffling vein are the journals of Jeremy Roch (or Roach), which record sea-adventures between 1659 and 1691. He had already seen service in the Navy during the Commonwealth, and in 1665 (according to his own account) he was specially and personally requested by Sir Frescheville Holles to go as Lieutenant, or chief officer, of H.M.S. *Antelope* against the Dutch. He took part in several of the major engagements of the Second Dutch War, and, in particular, was in the thick of the inconclusive Four Days' Battle (June 1-4, 1666), where his chief, Sir Frescheville Holles, lost his arm, and where both combatants were badly mauled. Roch, indeed, who was something of a blood-drinker, did not hesitate to describe the engagement as "the most glorious Combat that Neptune's Kingdom ere beheld." Roch thoroughly enjoyed himself. "We boarded a Vice-Admiral and in 2 hours' dispute sunk him by our side. It was a ship of between 60 and 70 guns, and above 400 men, of whom only 30 saved themselves by swimming, the Captain with all the rest being killed or wounded. No sooner had we

despatched him, but we were engaged with his whole squadron of 18 sail, yet having the wind of them, though now at a distance from our fleet, we received all their broadsides, and would willingly have paid them again with double interest, but now, alas! our wings were clipped, our ship cruelly shattered, our Commander's arm shot off, 55 of our men killed and near so many more wounded, our masts, sails and rigging all in totters (sic), our deck

"After that as I passed by Blackwall where a great East India ship lay, one aboard her hails me and cries 'Whence your yacht?' 'Of Plymouth,' said I. 'Whence came ye?' said he. 'From Plymouth,' said I. 'That's a lie, by G—,' said he. At which I laughed and called him Idle Coxcomb, and so passed on." In the following year (1678), Roch began another voyage from Plymouth in a slightly larger craft, but this time he was wrecked on the coast of Holland and had difficulty in making his way back to England.

After the Rebellion, he was again employed in the Navy and was placed in command of the *Charles Galley*, a famous ship in her day. He served in Irish waters under Captain (afterwards Admiral) Rooke, the Duke of Schomberg and Sir Cloudesley Shovel; for a short time he was Commodore of the fleet at Carrickfergus. Again, however, he seems to have fallen foul both of his superior officers and of his men, for he was dismissed the Service in 1690, on what he describes as a false information (of what nature, we are not told) by his boatswain and carpenter, "2 rogues that I had saved from the gallows." It is significant that Roch did not demand a trial or Council of War, alleging weakly that he was unwell and "sick as I was, cared not which end went forward, as the saying is, and so much for the *Charles Galley*." The following year he was in command of a merchantman, which was taken by a French privateer; but Roch escaped, having first, according to his own account, saved the privateer from shipwreck.

Far superior to the others in animation and literary quality is the journal of Francis Rogers, covering the years 1701 to 1705. Rogers, a grocer's son, was a landman who suffered from what he calls the "itch of roving."



AN ILLUSTRATION FROM THE JOURNALS OF JEREMY ROCH, A NAVAL OFFICER WHOSE SERVICE COVERED PERIODS IN THREE REIGNS: HIS OWN DRAWING OF THE "CHARLES GALLEY," WHICH HE COMMANDED IN 1688.

Reproductions from "Three Sea Journals of Stuart Times"; by Courtesy of the Publishers, Messrs. Constable.

dyed with blood like a slaughter-house! Yet I fought the ship as well as I could in that condition, till I had made my way into our fleet again."

Roch seems to have been an energetic officer, but with an imperfect sense of discipline, for on returning to England, he left his ship without permission and retired to Plymouth. Perhaps because he was under displeasure for this unceremonious act, he was not employed in the Third Dutch War. During his retirement, he arranged with "3 or 4 sparks of the Town" to sail "a little boat" from Plymouth to London. The "sparks" failing him, he sailed it himself, with a boy and a dog for crew, and was evidently



FOR COMPARISON WITH JEREMY ROCH'S DRAWING OF HIS SHIP: THE "CHARLES GALLEY" — BY W. VAN DE VELDE THE YOUNGER.

Published by Courtesy of the National Maritime Museum, Greenwich.



"THIS CITY IS NEAR AS LARGE AS LONDON (WITHIN THE WALLS) AND I THINK MORE POPULOUS."—FROM FRANCIS ROGERS' JOURNAL: THE TOWN OF SURAT IN 1702, VIEWED FROM THE RIVER.

From an Engraving, by Peter Schenk.

\* "Three Sea Journals of Stuart Times"—the Diary of Dawtrey Cooper, Captain of the *Pelican* of the Navy of his Majesty King Charles I. Kept during the Expedition under the Earl of Lindsey to relieve La Rochelle in the year of our Lord 1628; the Journals of Jeremy Roch, Captain of the King's Navy, describing some remarkable voyages and adventures at sea during the reigns of their Majesties Charles II., James II., and William III., together with a description of the Grand Engagements between the English and Hollander in the year 1666, in which he took an active part; and the Diary of Francis Rogers, London Merchant. Kept on his voyages to the East Indies, the West Indies, and elsewhere in the years 1703 and 1704, describing many strange sights and adventures in different parts of the Globe. Edited and transcribed from the original manuscripts. With Foreword by Professor Geoffrey A. R. Callender, Director of the National Maritime Museum. Illustrated in colours and in photogravure. (Constable and Co.; Limited first edition of numbered copies; 30s.)

very proud of his exploit. He does not tell us in his journal the size of his "little boat," although he illustrates it, but it was evidently diminutive enough, for when he reached the Thames (without mishap) he records the following interchange, which shows that the repartee of the river has not changed greatly through the ages.

For a business man, the analogy of the modern "luxury cruise" in the eighteenth century was to place a cargo on a merchantman and to accompany it on the voyage. This Rogers did on three occasions, making expeditions to India, Portugal, and the West Indies. The long journey round the Cape to India he describes in great detail and with unflagging observation. He was at Surat when it was besieged by the Raja Sevaje, but his ship left for Bombay before becoming involved in the operations. He writes of everything which he saw with great gusto—creatures of the sea, such as flying-fish, sharks and porpoises, tropical fruits, local customs and innumerable other curiosities; he was, in short, the true, intelligent, indefatigable tourist. His description of such places as Aden and Jamaica is very lively and graphic, and he writes well of spectacles as various as a Corpus Christi procession in Portugal, an Irish wake, and the ceremonies of crossing the Line. Every now and then he has a pretty turn of phrase which exactly conveys the picture in his mind: there is a whole seascape in "very indifferent dark blowing weather," and what could better conjure up the Grand Canary than the words, "a fine pleasant lofty land"? Rogers frankly followed the sea, as an amateur, for fun, and never seems to have tired of its excitements.

It is amusing to reconstruct the characters of these three diarists from their writings. Of Cooper we have hardly enough evidence to form a clear picture; but Roch

[Continued on page 894.]



# THE KING GEORGE V. NATIONAL MEMORIAL: A PROJECT ASSURED OF SUCCESS.

DRAWN BY OUR SPECIAL ARTIST, HENRY C. BREWER, R.I.



IN "A VERY DIGNIFIED AND SATISFACTORY POSITION": THE NATIONAL MEMORIAL TO HIS LATE MAJESTY—GIVING NEW VISTAS OF WESTMINSTER ABBEY AND THE ANCIENT JEWEL HOUSE AND ADDING BEAUTY TO THE SURROUNDINGS OF THE HOUSES OF PARLIAMENT.

*Westminster Abbey is seen at the back; the Chapter House and its pointed roof being conspicuous. On the left of the picture is the old Jewel House. Old Palace Yard occupies most of the right half of the drawing; while on the extreme right is part of the Victoria Tower of the Houses of Parliament. The buildings in the left foreground are in Abingdon Street.*

The Lord Mayor of London announced recently that the successful completion of the objects of the national memorial fund to commemorate the reign and memory of George V. was assured. Final arrangements for the statue of his late Majesty have been made, and, for a site, it has been decided to acquire and demolish the houses surrounding the Jewel House opposite the Victoria Tower of the Houses of Parliament. Subject to the approval of Parliament, the Government has agreed to hand

over as a free gift certain properties in the area. We feel that our readers will agree with the Lord Mayor that "although it has not been found possible to carry out the full scheme, a very dignified and satisfactory position for the Memorial Statue will thus be provided, and the removal of these houses will reveal new vistas of the Abbey buildings and the ancient Jewel House, and add fresh beauty to the surroundings of the Palace of Westminster."



## GREAT NEW DISCOVERIES OF INDIAN CULTURE IN PREHISTORIC SIND.

PIONEER WORK AT CHANHU-DARO, AN UNEXPLORED SITE IN THE INDUS VALLEY: ARTS, INDUSTRIES AND SANITATION OF THE HARAPPA PERIOD, WITH RELICS OF ANOTHER EPOCH HITHERTO UNKNOWN.

By ERNEST MACKAY, D.Litt., F.S.A., Field Director of the Expedition of the American School of Indic and Iranian Studies and the Boston Museum of Fine Arts.

(See Illustrations on four succeeding pages.)

Here follows the first instalment of a very interesting article which, being rather too long for our space, will be concluded in a later issue. Certain passages (indicated by dots . . .) have here been omitted and are reserved for the second instalment, so that they may accompany the illustrations of objects to which they refer.

THE amendment of the Ancient Monuments Act of India, some three years since, to permit outside universities and archaeological bodies to excavate in that country, gave to the American School of Indic and Iranian Studies and the Boston Museum of Fine Arts the opportunity to carry into effect a long-cherished dream. In 1934, Professor W. Norman Brown, President of the former body, visited India and negotiated with the Government of India a concession to excavate the mounds of Chanhudaro, in the Nawabshah District of Sind, to the east of the Indus. Already a preliminary investigation has been made this past winter season, in which I was assisted by several members of the Indian staff formerly at work at Mohenjo-daro, and in the latter half of the season by my wife. The first season's excavations have proved of surprising value. They have produced evidence of the existence of cultures hitherto only suspected, and they throw considerable new light on the problem of the ancient Indus Valley civilisation which, at Mohenjo-daro, some eighty miles to the north-west, has in recent years aroused keen interest.

At the level of the surrounding plain the mounds of Chanhudaro are approximately some nine acres in extent, though beneath the alluvium deposited by the Indus in the ages since they were deserted their extent is considerably greater. They comprise two large mounds and a smaller one, in close proximity to one another (Fig. 3), which have rested undisturbed since the place was abandoned some 4000 years ago until Mr. N. G. Majumdar, in the course of a survey of the ancient sites of Sind, drew attention to them in 1932. The two trial trenches that he cut produced unmistakable evidence of the presence of remains contemporary with those of Mohenjo-daro and Harappa—the so-called "Indus Valley civilisation." And here I would suggest that this somewhat elastic term be henceforth replaced by "Harappa culture," from the site where first its existence was realised.

In order to ascertain the growth and history of the township that flourished at Chanhudaro well-nigh throughout the third millennium B.C., the systematic examination of the largest and loftiest mound was begun by removing it layer by layer after an exhaustive examination of each stratum in turn. In all, debris was removed during the season to a depth of some 17 ft. all over the mound, and four occupations were unearthed. . . .

Just below the uppermost level, at which an unknown type of grey pottery was found, and separated from it by a sterile layer of varying thickness, we came upon the potsherds and other remains of a second culture quite different from the one above and from the "Harappa culture" beneath. To this I propose to give the name "Jhukar culture," for it was at Jhukar, near Larkana in Middle Sind, that similar pottery was first discovered. The two strata below that we examined were both Harappa occupations.

To test what we may expect to find lower still, towards the end of the season we dug a great pit in the side of the mound that had already been partly cleared. Some 100 ft. square at the surface, it was narrowed by wide steps as we went down till the water-level in the soil was reached. The sides of this pit revealed at least three more occupations below those that we had already examined, and it appears not unlikely that the lowest will prove, on further examination, to antedate the earliest occupations reached at Mohenjo-daro. They also told a history of disastrous floods, following which the town was evidently deserted for periods so long that the walls of the ruined buildings were completely lost beneath accumulated debris; they were not re-used as foundations, as was the case after the floods at Mohenjo-daro. Unfortunately, at Chanhudaro as at Mohenjo-daro, the presence of seepage water from the Indus at a higher level than in ancient times precludes the examination of still earlier occupations without installing costly pumping plant. The lowest occupation attained is obviously the heir to a long period of development; and whether that

took place in the Indus valley or elsewhere remains for the present an unanswered question.

The discovery that the peoples of the two uppermost strata were alien to the Harappa culture, and to each other, is an important advance in the study of the dark period, some thousand years in duration, between the decline of the Harappa culture and the coming of the Aryan-speaking peoples. . . .

A few of the dwelling-places of the unknown Jhukar people were found, simple houses constructed of burnt bricks dug up from the occupations below or from other mounds. But some of their dwellings had clearly been made of matting or adobe, for, whereas brick buildings were found only on the western side of the mound, elsewhere there were numbers of brick-built fireplaces and roughly-laid pavements, from round which the walls had entirely disappeared. The brick houses evidently belonged to the wealthier members of the little community that inhabited the upper part of the mounds. But despite their considerable elevation, some fifteen feet above the present level of the plain, even these houses showed the



FIG. 1. SUGGESTING SUMERIAN INFLUENCE WITH ITS DEEP-SET EYES, SMALL MOUTH, AND SHAVEN HAIR: A POTTERY HEAD, CARVED IN WET CLAY, THAT ONCE FITTED A BODY PERHAPS MADE OF OTHER MATERIAL—PROBABLY A WORK OF THE JHUKAR CULTURE. (ACTUAL SIZE.)

effects of settlement due to flooding (Fig. 4)—so much so, indeed, that several walls had to be removed to safeguard the diggers as they cleared out the rooms. . . .

Throughout the Harappa period, Chanhudaro was a great bead-manufacturing centre (see page 864). We have found large numbers in all stages of manufacture, from the agate and carnelian nodules from which they were made to the completed beads. Curiously enough, comparatively few finished beads were found; they were evidently traded, or taken away when the town was deserted. A particularly interesting find was a number of drills made of blackish chert (Fig. 27), in appearance resembling the graphite of lead pencils. We now know how the stone beads of the ancients were bored. These chert drills are of the same

safety in a small jar, when placed end to end ran to 34 to an inch. Their holes were so tiny that they could only have been threaded on a hair, and how these beads were made and bored it is hard to comprehend (Fig. 30).

Copper objects—various utensils, such as adzes, axes, knives, chisels, daggers, hair-pins, razors—were found in plenty. Of particular interest was a large scoop, evidently used for grain and exactly resembling a modern coal-scoop in shape.\* Two little toy carts (Figs. 13 and 15) are charming objects. One, with solid wheels complete and the driver seated in front holding a whip, had unfortunately been badly bent, probably by the child that played with it. The other is a village cart, with a pent-roof canopy but unluckily without its wheels. Carts of both types are to be seen in India to-day, a survival through 4500 years or more.

Judging from the unusual numbers of toys that were found, it would seem that Chanhudaro was a centre for the manufacture of articles of this class, as well as of beads and objects made of copper or bronze. Gaily decorated pottery rattles (Figs. 10 and 12), whistles (Fig. 14) shaped like hens, model carts of pottery in various shapes (Figs. 16 and 17), together with the little humped oxen that drew them, are exceedingly common—much too many in number to have been only the toys of the children of the little town; they probably supplied the wants of other places, such as Mohenjo-daro, over a very wide area. Nor is it unlikely that the beads at least were exported to Kish and Ur and other Sumerian cities, where exactly similar beads have been found in such small numbers as probably to have been imported. The town lay close to the once-important trade-route across the Kirthar Range into Baluchistan, near the modern town of Sehwan, and it is reasonable to assume that its products went that way.

Of gamesmen used by adults we found but few examples at Chanhudaro, which may indicate that there were fewer people of leisure than among the wealthier community of Mohenjo-daro, where gamesmen and dice were found in plenty. The very considerable number of weights unearthed suggests that these also were locally manufactured. Most are cubical in shape and their ratios are the same as at Mohenjo-daro and Harappa, to which cities it is possible that they were supplied by the makers at Chanhudaro. The finish of many of these weights was so perfect that it seems likely that they served for testing purposes in the manufacture of others.

Many of the pottery figurines from Chanhudaro are represented as seated, and they appear to have been fastened on something—perhaps the little model carts, on many of which there are oval marks as of something now missing. The female figurines are of a different type from those found at Mohenjo-daro and Harappa (Figs. 18 and 25). They have not the elaborate head-dresses of the figurines of those two cities, though, like them, they are plentifully adorned with jewellery. A feature common to most of the female figures is that they are legless; they terminate below in a wide base that is hollow. Sir Aurel Stein has found at Mehi-damb, in South Baluchistan, figurines that terminate just below the waist, but are solid throughout.

The provenance of a pottery head of peculiar interest (Fig. 1) is as yet uncertain. It was found close to the edge of the mound, where it may have rolled down from above, and as nothing like it has been found either at Mohenjo-daro or Harappa I am inclined to think that it was made by the people of the Jhukar culture. The very large, deeply-set eyes and small mouth, in conjunction with the shaven head, suggest Sumerian influence. The nose, which would have been a deciding factor, is unfortunately missing; but the very fact that it was broken off without injury being done to eyes and mouth suggests that it was the large and prominent feature that we associate with the typical Sumerian statue head. . . .

Model animals were somewhat scarce and of no great variety (Figs. 19, 21, and 23). Some humped bulls are shown, by the holes that pierce their shoulders, to have been the draught animals of the model carts (Fig. 11). Other model animals, some of which are evidently imaginary creatures, were made to be fitted with wheels and drawn along by a cord (Fig. 9).

The buildings of the Harappa period were quite substantial structures, but all had suffered badly from brick-robbing. During the several periods when the site was

deserted, bricks were evidently removed for use elsewhere; and whenever it was reoccupied, whether fresh bricks were made or not, many were dug up from the lower levels. A usual size of brick was 10½ in. long by 5½ in. wide by 2½ in. thick, slightly larger than, but of the same proportions as, the modern English or American brick. The mortar used was mud, which, in a dry or semi-dry climate, amply serves its purpose. Some of the walls were over three feet thick, but the great majority were some sixteen inches wide.

[Continued on page 894.]

\* Examples of these copper objects will be illustrated in a later issue in connection with a second instalment of this article.

FIG. 2. EVIDENCE OF EXPERT SANITARY ENGINEERING IN ANCIENT INDIA: DRAIN-PIPES OF POROUS POTTERY, QUITE MODERN IN DESIGN, BELONGING TO THE HARAPPA EPOCH AT CHANHU-DARO—(LEFT) A PAIR WITH SPIGOTS FOR FITTING INTO EACH OTHER; (RIGHT) A PAIR OF CONICAL SHAPE, SO DESIGNED THAT THE SMALLER END OF ONE FITTED INTO THE LARGER END OF THE NEXT. (LENGTH, ABOUT 15 IN.)

hardness as the stones from which the beads were made, and, this being so, some abrasive such as quartz or emery must have been used with them.

A very common type of bead was the barrel-cylinder, some two to three inches long. These beads were made by splitting a nodule of agate or carnelian into rectangular slips, from which the angles were removed by secondary flaking. The slips were then ground into their final shape by rubbing them to and fro on a sandstone block, after which they were pierced (Fig. 26). Bead blocks (Fig. 29) and drills, and fragments of stones, were found in a number of the houses. Some of the beads made of steatite were astonishingly small; a quantity that had been kept for



# "MODERN" SANITATION IN ANCIENT INDIA: DRAINAGE, WELLS, AND BATHS.

PHOTOGRAPHS BY THE EXPEDITION OF THE AMERICAN SCHOOL OF INDIC AND IRANIAN STUDIES AND THE BOSTON MUSEUM OF FINE ARTS. (SEE ARTICLE ON THE OPPOSITE PAGE.)



FIG. 3. THE SCENE OF THE REMARKABLE DISCOVERIES ILLUSTRATED IN THESE PAGES: THE EXCAVATIONS AT CHANHU-DARO, SIND, A CITY ABANDONED SOME 4000 YEARS AGO OWING TO FLOODS IN THE INDUS VALLEY—A PANORAMIC VIEW AT THE CLOSE OF THE FIRST SEASON'S WORK, SHOWING (RIGHT BACKGROUND) A MOUND NOT YET OPENED.



FIG. 4. SHOWING THE EFFECTS OF A SUBSIDENCE CAUSED IN ANTIQUITY BY GREAT FLOODS ON THE RIVER INDUS, WHICH ALSO ENDANGERED CITIES BY CHANGING ITS COURSE: BUILDINGS OF THE JHUKAR PERIOD EXCAVATED AT CHANHU-DARO.



FIG. 5. PERHAPS THE REMAINS OF A *HAMMAM* (BATH) WITH A HYPOCAUST BENEATH: A VIEW SHOWING (RIGHT) THE ENDS OF FIVE FLUES THAT RAN THROUGH THE WHOLE BUILDING, AND (LEFT FOREGROUND) SUBSIDIARY FLUES AT RIGHT ANGLES.



FIG. 6. A WELL OF EARLY HARAPPA DATE WHICH HAD BEEN SILTED UP AND LOST DURING AN INDUS FLOOD IN ANCIENT TIMES: FINE BRICKWORK.



FIG. 7. AN EFFICIENT DRAINAGE SYSTEM (OF HARAPPA TIMES) SOME FIVE THOUSAND YEARS AGO: THE JUNCTION OF FOUR DRAINS, WITH AN OUTFALL THROUGH THAT MARKED WITH A CROSS (NEAR THE RIGHT CENTRE), AT CHANHU-DARO, IN SIND.

These photographs illustrate the site of the remarkable discoveries made at Chanhu-daro, by the first American archaeological expedition to India, as described by Dr. Ernest Mackay on the opposite page. They show also the highly finished character of the masonry and brickwork during the Harappa epoch, some 5000 years ago, and in particular the surprisingly "modern" and scientific system of drainage, water-supply, and sanitation in use there at that very remote period. Dr. Mackay gives interesting details relating thereto towards the end of his article. Discussing the same subject in the October "Bulletin" of the Boston Museum, he

says: "In the uppermost level of the Harappa culture (at Chanhu-daro) there were but few intact buildings, though relics of houses and an extensive drainage system were found in this stratum all over Mound II. The occupation level below was in a better state of preservation, and streets and lanes, each with its houses and drains, were more or less intact. . . . There is no doubt that the sanitary system of the ancient Indus cities surpassed any other of contemporary date, and it is quite safe to say that it was superior to that in many modern oriental cities, which civilisation seems barely to touch."



# A "NUREMBERG" OF PREHISTORIC INDIA: TOYS OF 5000 YEARS AGO.

PHOTOGRAPHS BY THE EXPEDITION OF THE AMERICAN SCHOOL OF INDIC AND IRANIAN STUDIES AND THE BOSTON MUSEUM OF FINE ARTS. (SEE ARTICLE ON PAGE 860.)



FIG. 8. ONE OF MANY TOYS FOUND AT CHANHU-DARO, SIND (SO NUMEROUS AS TO SUGGEST A TOY-MAKING INDUSTRY THERE): A POTTERY ANIMAL WITH A MOVABLE HEAD.



FIG. 9. NOTHING NEW UNDER THE SUN! A TOY RAM ON WHEELS TO BE DRAWN ALONG BY A STRING.



FIG. 10. (LEFT) TOYS THAT PLEASED INDIAN BABIES SOME 5000 YEARS AGO: RATTLES MADE OF POTTERY AND DECORATED WITH LIGHT RED PAINT.

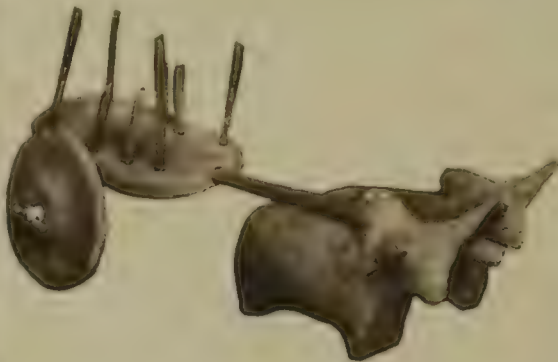


FIG. 11. WITH SOLID WHEELS, LIKE MODERN SIND VEHICLES: A TOY CART DRAWN BY OXEN—A TYPE OF PLAYTHING EXCEEDINGLY COMMON AMONG THE CHANHU-DARO DISCOVERIES.

FIG. 12. (RIGHT) TWO MORE SPECIMENS OF THE BABIES' RATTLES OF THE KIND SEEN IN FIG. 10, WITH SLIGHTLY DIFFERENT DECORATIVE DESIGNS PAINTED IN RED.

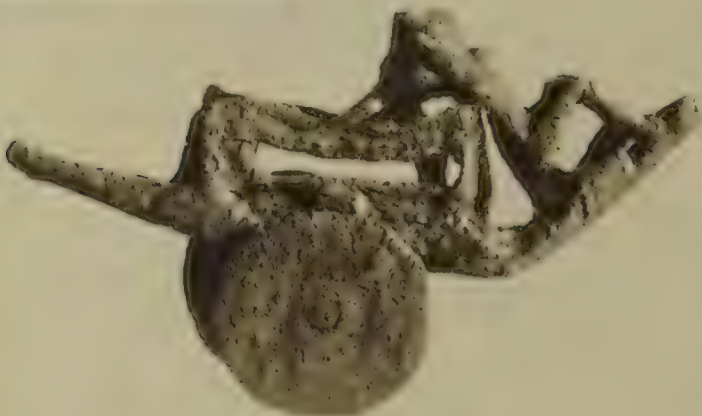


FIG. 13. MADE OF BRONZE: A TOY CART WITH THE DRIVER SEATED IN FRONT—THIS PORTION (ORIGINALLY HORIZONTAL) HAVING BEEN BENT IN ANTIQUITY.

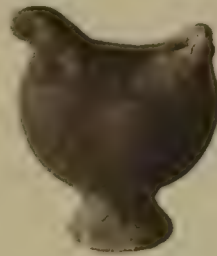


FIG. 14. TOYS THAT MADE A NICE NOISE! HENSHAPED POTTERY WHISTLES WITH RED LINES INDICATING PLUMAGE.



FIG. 15. A BROKEN TOY—TYPICAL OF CHILDHOOD IN ALL AGES: A BRONZE MODEL OF A CANOPIED VEHICLE THAT HAS LOST ITS WHEELS.

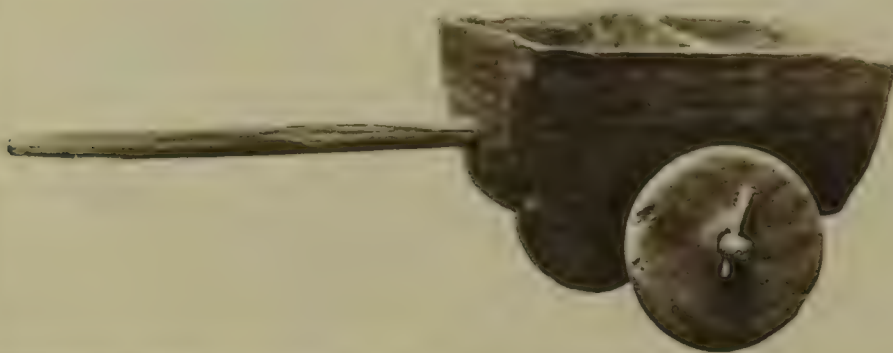


FIG. 16. ANOTHER TYPE OF ANCIENT INDIAN EQUIPAGE IN THE HARAPPA PERIOD PRESERVED IN TOY FORM: A BOX CART, DIVIDED INTO TWO COMPARTMENTS AND PAINTED OUTSIDE TO REPRESENT WICKERWORK.



FIG. 17. RESEMBLING CLOSELY VEHICLES USED IN SIND TO-DAY: A TOY CART IN POTTERY (WITH WOODEN SHAFT, SUPPORTS, AND AXLE RESTORED)—A FAVOURITE PLAYTHING IN HARAPPA TIMES.

In his article on page 860, describing discoveries at Chanhu-daro, Sind, Dr. Ernest Mackay mentions that the excavation stratum representing the Harappa culture, of some 5000 years ago yielded so many children's toys as to suggest that the place must have been a centre of toy-manufacture, supplying the requirements of other contemporary towns. Thus Chanhu-daro might be compared with Nuremberg in modern times. Writing in the Boston Museum "Bulletin,"

Dr. Mackay says: "Toy vehicles of pottery, mounted on two or four wheels and drawn by a pair of humped oxen as in modern Sind, form an interesting feature of the collection. Pottery model rams, with the fleece indicated by lines of red paint and mounted on two wheels with a hole through the neck for a draw-string, were common playthings. Marbles of pottery and stone, whistles ovoid or shaped like hens, and brightly coloured rattles for the younger children, were abundant."



# THE BEGINNINGS OF INDIAN SCULPTURE: FIGURINES FROM CHANHU-DARO.

PHOTOGRAPHS BY THE EXPEDITION OF THE AMERICAN SCHOOL OF INDIC AND IRANIAN STUDIES AND THE BOSTON MUSEUM OF FINE ARTS. (SEE ARTICLE ON PAGE 860.)



FIG. 18. FEMININE ATTIRE IN NORTHERN INDIA 5000 YEARS AGO: A POTTERY FIGURINE WITH FAN-SHAPED HEAD-DRESS, NECKLACE AND BANGLES, STANDING ON A BROAD HOLLOW BASE.



FIG. 19. ANIMAL MODELLING OF THE HARAPPA CULTURE PERIOD AT CHANHU-DARO: A FIGURE OF A RHINOCEROS (ONLY RECOGNISABLE BY ITS HORN) POSSIBLY THE WORK OF A CHILD.



FIG. 20. EVIDENCE THAT EARRINGS WERE WORN IN SIND IN THE THIRD MILLENNIUM B.C.: A FEMALE FIGURINE WITH EARS PIERCED, AND A NECKLACE OF LARGE BEADS.



FIG. 21. ANOTHER SPECIMEN OF ANIMAL MODELLING IN POTTERY OF THE HARAPPA PERIOD AT CHANHU-DARO: A HORNED FIGURE PROBABLY INTENDED TO REPRESENT AN ANTELOPE.



FIG. 22. POSSIBLY AN ATTITUDE OF ADORATION: A SEATED MALE FIGURE WITH HANDS ON KNEES, MADE IN POTTERY.



FIG. 23. EVIDENCE OF THE DOMESTICATION OF INDIAN ELEPHANTS 5000 YEARS AGO: A MODEL DECORATED WITH RED LINES TO REPRESENT THE ANIMAL'S TRAPPINGS.



FIG. 24. WOMEN'S WORK IN HARAPPA TIMES: A FEMALE FIGURINE, WITH NECKLACE AND ORNATE HEAD-DRESS, SEATED BEFORE A PAN CONTAINING A QUERN FOR GRINDING CORN.



FIG. 25. TYPICAL EXAMPLES OF POTTERY FIGURINES FOUND (LIKE THE OTHER OBJECTS ILLUSTRATED ON THIS PAGE) IN THE HARAPPA CULTURE LEVEL AT CHANHU-DARO: FIGURES, MALE AND FEMALE, WITH INTERESTING INDICATIONS OF COSTUME AND COIFFURE.



As these examples show, the plastic art of the Harappa culture period, as represented at Chanhu-daro by figurines of divinities, human beings, or animals, was somewhat crude, as contrasted with the high standard of quality attained in matters of building and sanitation, shown on page 861. Writing in the Boston Museum "Bulletin," Dr. Ernest Mackay says: "A number of pottery figurines were found of the Mother-

goddess, who was also worshipped at other centres of the Harappa culture. Some of these figurines wear a curious fan-shaped head-dress ornamented with bands of material, unless it is strands of hair that are represented, carried over a support of some kind. The nose was simply pinched up by finger and thumb, and in the depressions thus formed pellets of clay were set to represent the eyes."



## PREHISTORIC INDIAN BEAD-MAKING : METHODS REVEALED ; AND A MYSTERY.

BESIDES being a centre of the toy trade (see page 862) in the Indus Valley during the period of Harappa culture in the third millennium B.C., the city of Chanhu-daro, as described by Dr. Ernest Mackay on page 860, had another important industry in those days—that of bead-manufacture. Dr. Mackay's present description may be supplemented by his parallel account in the Boston Museum "Bulletin." There he writes: "Bead-making was practised even more extensively at Chanhu-daro than metal working. The long agate and carnelian beads of barrel-cylinder shape, of which so many fine specimens were found at Mohenjo-daro, were quite possibly made at Chanhu-daro; for large numbers of them were unearthed in all the various stages of making. The long rectangular slips of stone struck from the parent nodule were first flaked

[Continued below.]

FIG. 26. CYLINDRICAL BEADS OF AGATE AND CARNELIAN: EXAMPLES IN VARIOUS STAGES OF MANUFACTURE, FROM A RECTANGULAR ROD (AT BASE) AS STRUCK FROM THE NATURAL NODULE, TO THE FINISHED BEAD AT THE TOP. (ACTUAL SIZE.)



FIG. 28. OF A TYPE FOUND ON SUMERIAN SITES AT UR AND KISH, AND POSSIBLY EXPORTED THITHER FROM INDIA: ETCHED CARNELIAN BEADS—COMMONLY WITH WHITE LINES BURST INTO RED STONE; SOME WITH BLACK ON WHITE. (ACTUAL SIZE.)

roughly into shape; then, after careful chipping to remove the angles, they were ground into the required cylindrical form by rubbing on a piece of sandstone, which became deeply grooved in consequence (Fig. 29). The beads were bored from both ends with a stone drill, and they finally received a polish. The stone drills, of which a number were found, both whole and broken, are a new discovery: it has hitherto been supposed that in ancient times stone beads were bored by a copper drill with the aid of an abrasive. These stone drills, of chert, must themselves have taken considerable time and labour to shape, and, as their hardness is about the same as that of the stones used for bead-making, an abrasive must have been used with them; but whether the latter was emery or some other material we have yet to discover. Beads were also made of softer materials such as steatite. A number of tubular shape, stuck together by the salty soil and evidently once contained in a fine basket which had perished, would, if placed together end to end, run to 35-40 to the inch. How they were shaped, and, even more, how they were bored, is at present quite incomprehensible." Under Fig. 30—presumably on a later and more exact calculation—the number of these tiny beads to the inch is given as 34.

PHOTOGRAPHS BY THE EXPEDITION OF THE AMERICAN SCHOOL OF INDIC AND IRANIAN STUDIES AND THE BOSTON MUSEUM OF FINE ARTS. (SEE ARTICLE ON PAGE 860.)

FIG. 27. A NEW DISCOVERY: DRILLS OF BLACK CHERT USED FOR BORING HARD-STONE BEADS WITH THE AID OF AN ABRASIVE—THE HOLES BEING BEGUN AT BOTH ENDS. (ACTUAL SIZE.)



FIG. 29. THE METHOD OF SHAPING BEADS: A CYLINDRICAL BEAD LYING IN A GROOVE GRADUALLY DEVELOPED IN A BLOCK OF SANDSTONE BY RUBBING BEADS TO AND FRO UPON IT TO GRIND THEM INTO THE REQUIRED FORMS. (ABOUT HALF ACTUAL SIZE.)

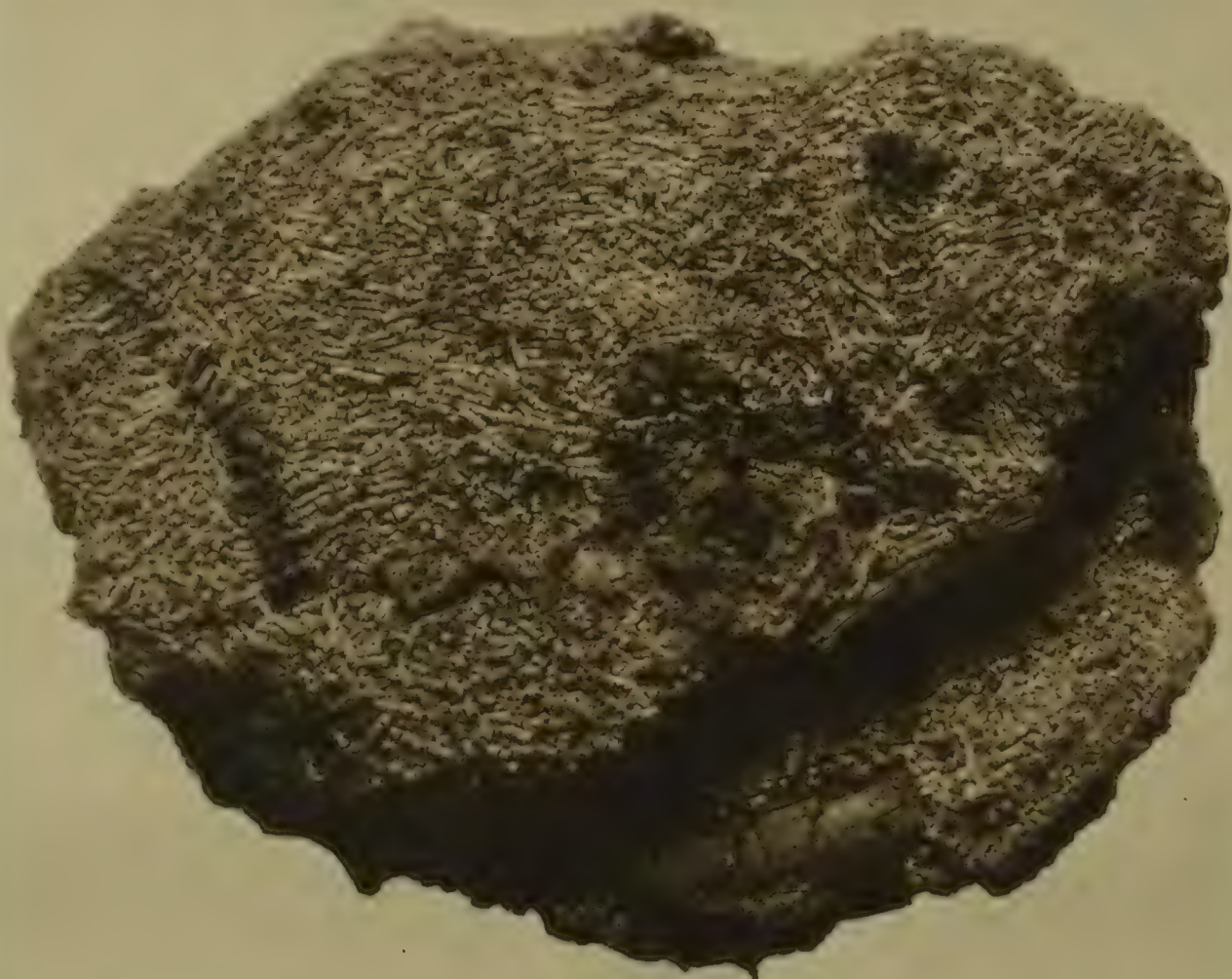


FIG. 30. BEADS SO SMALL THAT 34 GO TO AN INCH, AND THE METHOD OF BORING THEM REMAINS A MYSTERY: A MASS OF MINUTE TUBULAR BEADS OF STEATITE, COMPACTED TOGETHER BY SALT IN THE SOIL—THE WHOLE LUMP AS FOUND INSIDE A JAR EXCAVATED AT CHANHU-DARO. (LENGTH OF MASS, ABOUT 3½ IN.; LENGTH OF EACH BEAD, 1-34TH OF AN INCH.)



## A REDISCOVERED REMBRANDT—RISEN IN PRICE FROM 900 TO 1,000,000 MARKS.



SOLD IN 1935 FOR 900 MARKS AND NOW VALUED AT A MILLION MARKS: "JUNO," IDENTIFIED AS A WORK BY REMBRANDT, WHEN THE PAINTING WAS CLEANED AFTER A RECENT SALE ON THE CONTINENT.

Concerning this picture we have received two separate reports, which vary to some extent in certain particulars. The first of these accounts, which appeared in a Cologne periodical, is to the following effect: "A sensational event is the rediscovery of a Rembrandt masterpiece. At the sale of the Wesendonk Collection in Cologne, at the end of 1935, bidding for the work with which we are concerned started at 90 marks and finished at 900 marks, for which sum the picture passed into the hands of its new owner. It was at that time regarded as being by a contemporary artist painting in imitation of Rembrandt's manner. It was not until the picture had been cleaned that it was found to be the work of Rembrandt himself, representing the goddess Juno, a masterpiece thought to be lost. The painting subsequently went to Holland, and, now that it has been recognised as an actual Rembrandt, it has been valued at a million marks." The second account of the picture, to which

we have referred above, reads as follows: "A legal document of the year 1665 mentions a painting entitled 'Juno,' by Rembrandt. Although it had not been completed, it was apparently demanded and taken by the artist's creditors. Owing to its changing hands, all trace of it was subsequently lost. Art historians thus came to believe that it had never been finished. It is now known that the work passed into the possession of a German family, who had little idea as to the true worth of the painting. Had it not been for the fact that the last member of the family desired to raise money by selling it—he got 100 marks for it in Amsterdam!—it might never have emerged from obscurity. Fortunately, it has gained recognition, and many consider 'Juno' one of the finest of the master's works." Rembrandt painted comparatively few classical subjects. It may be recalled that in 1656 he was declared insolvent and in the following year most of his goods were dispersed.



## BOOKS OF THE DAY.

AS the years roll by and my contemporaries reach the autumn or winter of their age, I am faced (too often for my peace of mind) with posthumous records of old friends or acquaintances. Always I find myself asking whether I appreciated their true worth, or regretting that I could not see more of them. Then, too, the biographer reveals facts about them which I had not known while they were alive, and which might have strengthened the mutual bond. Two memoirs of deep interest to me on such grounds figure among my books this week.

There was a time (thirty-odd years ago, alas!) when I was closely associated, first as author and then as a member of his staff, with the famous publisher commemorated in "JOHN LANE AND THE 'NINETIES." By J. Lewis May. With twenty-six illustrations (Lane; 15s.). This is an admirable memoir, well informed, sympathetic, and based on an intimate knowledge of Mr. Lane and his early home surroundings in Devon. It is avowedly more a work of reminiscence than a complete biography, for, as Mr. May points out, there were intervals in his connection with the Bodley Head, and he does not pretend to mention all the publications thence issued. He was there in the early days, and recalls taking part in window-dressing at the time of "The Yellow Book." Later he left Vigo Street for the City, but some years afterwards he resumed relations with Lane as editor of the well-known series of translations from Anatole France. He describes both Lane's visit to the great man, and that of Anatole France to London in 1913. One of the illustrations shows them both together leaving No. 10, Downing Street. In the interval between the two periods of his work for Lane, Mr. May mentions, he used occasionally to drop in at the Bodley Head, but felt somewhat of an exile "among new men, strange faces, other minds." My own membership of the Bodley Head staff happened to fall within those years of Mr. May's absence. Consequently we did not meet, and some of the books published while I was there are among his omissions. Nevertheless, I have found his volume intensely enjoyable, for it brings back so many old and pleasant memories.

My own days of service in the Bodley Head were not in those "naughty 'nineties" of which John Lane was a literary *compère* or godfather, but soon after, in the years before what we might call the "toddling tens," when the young twentieth century was just beginning to feel its feet. There were lingering echoes, however, of the daring decade lately deceased, and some of its illustrious figures continued to "revisit the glimpses of the moon." Among others I remember George Moore and John Davidson often going through the office into Lane's little sanctum, and there also, or at Lane's house, I made the acquaintance of W. J. Locke and William Watson. At the Bodley Head, too, I met G. K. Chesterton, little dreaming then of the many years ahead during which I was to read his weekly articles in "Our Note-Book."

It was, I think, some time before I had the task of drawing up Lane's advertisements that an incident occurred of which Mr. May writes: "Among the earlier publications of the Bodley Head was an edition of the letters of Thomas Lovell Beddoes edited by Edmund Gosse. By an unfortunate misprint, this volume was announced in one of the papers in which it was advertised as 'The Letters of Thomas Lovell Beddoes, edited by Edmund Goose.' Thereupon Canon Ainger delivered himself of the following, and posted it to Gosse—

'Heed not this last *bêtise*  
Of John's;  
We know that all his geese  
Are swans.'

There was a good deal of truth in that. It is indeed a fact that all Lane's 'geese were swans.' If he got hold of a new poet, or a new essayist, he extolled him to the skies. And he believed nine-tenths of what he said. Sometimes even ten-tenths. And somehow or other he managed to get all London talking about his books."

Mr. May gives an excellent character-sketch of John Lane, touching on all the phases of his personality and his interests—his sociability, his *flair* as an art-collector, his constant visits to America (where for some years he had a branch office, and where he found not only kinsfolk but a wife), his tireless energy, and his capacity for driving a shrewd bargain. As a publisher he was unique, and in these days of "big business" in the book world he has no exact counterpart. "His knowledge of literature," writes Mr. May, "was neither wide nor deep, but he had an extraordinary 'nose,' as they say, for a telling piece of work. . . . He took a fatherly interest in his authors themselves. . . . I think that, though in the end he was forced to accept their 'services,' Lane could never 'abide' literary agents. His detractors, of course, will say significantly, 'and for a very good reason.' But I knew Lane very thoroughly, and I am certain that what he disliked was the elimination of the personal contact between author and publisher. His authors were his friends; some few may have become his enemies, but even that was better, from his point of view, than dealing with mere abstractions. The tea-parties which he used to give before his marriage became famous, and on those occasions his rooms at No. 61, Albany, were thronged with literary and artistic notabilities, among whom the little man with the trim pointed beard and smiling face would move about saying a tactful word to everyone. . . . *The Bodley Head* in Albany was more like a club than a place of business. It was a sodality, a confraternity of which Lane was the abbot."

Another delightful biography which has personal associations for me (as it will have for a host of other and more important people) is "J. T. GREIN." The Story of a

among other things, for his production of Shaw's first play, and for his championship of Ibsen. Summing up his influence, Mr. Conal O'Riordan declares in his foreword: "If the world of the English Theatre is more interesting in 1936 than it was in 1886 . . . for this we have to thank Jack Grein more than any professional theatrical impresario, and for that his name should always be honoured. He came as a simple man who did things, into a crowd of subtle men who talked and scribbled and scribbled and talked without producing any effect whatever except more talk and more scribbling. He ended by hearing Shaw say, and say truly, that he had changed the whole nature of the British theatre and changed it for the better. It had been born again in his hands." Nothing need be added to such a tribute from such a source.

As I am shortly coming to a legal biography, it may be recalled by way of transition that Mr. Grein studied the drama of real life as much as that of the stage. "He was as familiar," we are told, "in the Marlborough Street Police Court as in the theatres, and a welcome visitor. . . . J. T.'s police-court studies and their influence on his own outlook on life are summed up in an article he contributed to *The Illustrated London News* in 1922. 'At the police courts,' he wrote, 'I have learned more than plays can teach. . . . To the student the real observation of life lies in the circumstances unfolded by evidence. And it is here that the brighter, the human, and the humorous side lifts the cloud. . . . You will find them all here, combined with an unforced dexterity that defies the cleverest playwright, with the joy of the unexpected.'"



A FIND ILLUSTRATING ORIENTAL RELATIONS WITH MINOAN CRETE IN THE EXHIBITION OF BRITISH ARCHAEOLOGICAL DISCOVERIES IN GREECE AND CRETE, 1886-1936, AT THE ROYAL ACADEMY: THE INLAID MARBLE HEAD OF A STATUETTE (ACTUAL SIZE); FORMERLY REGARDED AS EGYPTIAN, BUT MOST PROBABLY A WORK OF THE SYRO-MINOAN SCHOOL WHICH PRODUCED "HATHOR-HEADED" VESSELS IN NATIVE FAÏENCE.

The catalogue description is as follows: "Inlaid marble head of a statuette, from Major Myers' Collection in the Eton College Museum. This head, formerly regarded as Egyptian, may with great probability be recognised as a work of the same Syro-Minoan School that produced a series of 'Hathor-headed' vessels in native faïence. Its comparatively late date (probably fourteenth-thirteenth century B.C.) is attested not only by its style, but by an iron tenon that seems to have attached the head-piece. The hair and eyelids are of inlaid lapis-lazuli: the eye is of similar inlay; the earrings are of red jasper." Eton College, from which the head comes, has, it may be noted, one of the best Egyptian collections in the country, and it has been decided that the Myers Museum, in which it is contained, shall be opened daily.—[Lent by the Provost and Fellows of Eton College.]

Pioneer, 1862-1935. By his Wife (Michael Orme). Foreword written by Conal O'Riordan and censored and revised by George Bernard Shaw. With thirteen illustrations (Murray; 10s. 6d.). As our readers will doubtless remember, Mr. Grein at the time of his death last year had contributed dramatic criticism to *The Illustrated London News* and *The Sketch* for fifteen years. His widow, who is also well known under her pen-name to the readers of both papers, writes with warm appreciation of that appointment, which, as she says, restored him to his place amongst the dramatic critics of London. Thereafter, "once again his small figure, his silver hair, and his kindly smile became a familiar sight at every West End *première*." The appointment, Mrs. Grein recalls, followed a break in his career, temporarily disastrous to himself, through the result of his libel action against Pemberton Billing in May 1918 over the production of Oscar Wilde's "Salome." That extraordinary trial, "enveloped in a mist of war-hysteria," as Mrs. Grein puts it, had caused Mr. Grein's resignation as dramatic critic of the *Sunday Times*. Nevertheless, he bore his opponent no lasting grudge. "Ten years later," we read, "when Pemberton Billing put on his own play, 'High Treason,' at the Strand Theatre, J. T. sent him a telegram wishing him good luck!"

I did not know Mr. Grein as well as I knew John Lane, and I only met him in recent years, but I can testify to that kindness of heart which, as his biographer says, "made him always ready to extend his sympathy, his understanding, and his knowledge to all who sought them." As a theatrical pioneer and reformer, he is remembered,

There is a still more definite link between the last-named book and "SIR TRAVERS HUMPHREYS." His Career and Cases. By Bechhofer Roberts ("Ephesian"). Illustrated (Lane; 15s.). I like this work much better than the author's recent biographical and political study of Mr. Baldwin. He has evidently found a more congenial subject, and he has given us one of the raciest records of criminal trials that I can remember. The famous judge's experiences have provided exceptionally rich material, for, among many less known but almost equally interesting trials in which he took part, were those of Oscar Wilde, Crippen, Seddon, Hooley, Horatio Bottomley, Bywaters and Mrs. Thompson, Stoner and Mrs. Rattenbury, Browne and Kennedy, and Roger Casement. The link with the memoir of Mr. Grein consists in a full account of his libel action, tried before Mr. Justice Darling, in which Sir Travers Humphreys was one of the counsel for the prosecution. Mr. Roberts, in his description of the proceedings, to which he, too, applies the term "war-hysteria," concludes thus: "Not for many years had such scenes been played out in a British Court of Justice. The perversity of the jury's verdict was unprecedented. . . . Further, the . . . manner in which the trial had been used to number of public men and women made a profoundly disagreeable impression on sane public opinion."

To revert from law and drama to the world of literature and journalism, I should like to offer respectful tribute to a most genial and amusing work of reminiscence by a popular novelist—namely, "SIXTY YEARS AGO AND AFTER." By Max Pemberton. With sixteen illustrations (Hutchinson; 18s.). Here the author of "The Iron Pirate" and its numerous successors tells us how his first and perhaps most famous adventure tale owed its origin, partly to Stevenson, and partly to a certain gas-engine exhibited in a shop window in Queen Victoria Street. Another plum from his ample pie of anecdotes is the account of an Omar Khayyám Club dinner at the Burford Bridge Hotel, where "Clodd chaffed Hardy and Meredith chaffed Clodd," and the two literary giants made their first and last public speeches. "Among those present was Louis Austin, secretary to Henry Irving, and one of the staff of *The Illustrated London News*."

[Continued on page 894.]





A BOMBING RAID ON THE OUTSKIRTS OF MADRID: A DRAMATIC PHOTOGRAPH TAKEN FROM THE AIR.

## THE ASSAULT ON MADRID AND ITS APPROACHES:

BOMB AND SHELL HAVOC; STREET DEFENCES; AND SOME OF GENERAL FRANCO'S MOROCCAN TROOPS.



PART OF GENERAL FRANCO'S MOROCCAN FORCE THAT CHARGED THE GOVERNMENT TRENCHES ALONG THE RIVER MANZANARES OUTSIDE MADRID: MOORISH TROOPS ENTERING A SUBURB.



AFTER A RAID BY GENERAL FRANCO'S AIRMEN ON MADRID: HAVOC CAUSED BY A BOMB THAT DAMAGED A PUBLIC BUILDING AND CAUSED A GREAT FALL OF MASONRY.



ON THE VALENCIA ROAD, MADRID'S LAST LINK WITH THE COAST: TWO RED CROSS AMBULANCES AT WORK IN A BURNING VILLAGE SHELLED BY GENERAL FRANCO'S ARTILLERY IN AN ATTEMPT TO CUT THIS LINE OF COMMUNICATION.



A BARRICADE IN A MADRID SUBURB; ONE RESULT OF MILITARY INSTRUCTIONS THAT "IN EVERY DISTRICT THE INHABITANTS MUST ORGANISE FOR FIGHTING AT STREET CORNERS, BUILDING BARRICADES, AND DIGGING TRENCHES."



MADRID'S FOOD SUPPLIES: SHEEP CROSSING THE TOLEDO BRIDGE (LEADING TO THE CALLE DE TOLEDO AND THE PUERTA DEL SOL) OVER THE RIVER MANZANARES, WHICH WAS DEFENDED BY ELABORATE TRENCHES ON BOTH BANKS.

In their assault on Madrid General Franco's forces encountered strong opposition, especially along the river Manzanares, the city's western boundary. As recently as November 9 it was reported that they had so far failed to cross the river bridges, despite reckless charges by Moors and prolonged attack by aircraft and artillery. On both banks of the river the Government defenders held an elaborate system of concrete trenches, well provided with machine-guns, while the attacking

troops had to cross an open plain dominated by these riverside trenches and buildings beyond. Another account, however, stated that a column had broken through the Government trenches at one point and occupied the Northern Railway Station and the University City. From Madrid heavy shelling was visible across the Manzanares towards the road to Valencia, the last road then open to connect Madrid with the coast. Vallecas, on this road, was bombed by aircraft.



## A NEW "MASS PRODUCED" BRITISH BOMBER.

The first of a new type of heavy bomber, and the latest addition to the R.A.F.'s machines in this category, was named the "Harrow" at the Handley-Page aerodrome at Radlett, Herts. The point of greatest interest about the "Harrow" is that it is now being produced (at the Handley-Page works at Cricklewood) in quantity, by a system verging on that of mass production. Details of the performance of the machine (which is fitted with two Bristol "Pegasus" engines) are still a secret, but it could certainly fly to any European capital and back. It is a high-wing monoplane capable of carrying a heavy load of bombs at a high speed. The fuselage is fabric-covered; but the wings are metal-covered, an arrangement which formerly implied a complex method of production. However, by making the metal skin in sections, attaching it to the internal members in sections, and afterwards assembling the sections, construction has been much simplified.



BUILDING BRITISH BOMBERS AT A HIGH RATE BY METHODS APPROXIMATING TO MASS PRODUCTION: CONSTRUCTING ALCLAD METAL SKINS FOR THE WINGS OF HANDLEY-PAGE "HARROWS," AT CRICKLEWOOD.



THOROUGHNESS IN THE CONSTRUCTION OF HANDLEY-PAGE "HARROW" BOMBERS: INSPECTING SMALL METAL PARTS THAT ARE WIRED TOGETHER IN ORDER TO UNDERGO A SPECIAL RUST-PREVENTING PROCESS.



THE FORMIDABLE "HARROW" BOMBER, WHICH THE R.A.F. WILL SOON BE RECEIVING IN LARGE NUMBERS: A HUGE, HIGH-WING MONOPLANE WHICH COULD FLY TO ANY EUROPEAN CAPITAL AND BACK.

## LONDON AND THE DEFENCE OF THE REALM.



CITIZEN SOLDIERS MUSTERED IN 1539 TO REPEL A THREATENED INVASION: TROOPS, CLAD IN WHITE, WITH THE CITY ARMS, REPRESENTED BY THE CITY OF LONDON SCHOOL O.T.C. IN THE LORD MAYOR'S SHOW.



PRESENT-DAY LONDON'S PART IN DEFENCE FROM ATTACKING AIRCRAFT: A MOBILE GUN OF THE 54TH (CITY OF LONDON) ANTI-AIRCRAFT BRIGADE, R.A., FOLLOWED BY A LORRY WITH COMPLETE SEARCHLIGHT EQUIPMENT.



THE TRAINED-BAND GRENADIERS OF 1710; MEN PICKED FROM THE SIX REGIMENTS OF THE CITY TRAINED-BANDS AND FORMED INTO A BODY OF GRENADIERS—REPRESENTED BY THE HONOURABLE ARTILLERY COMPANY.

The "Coronation Year" Lord Mayor of London, Sir George Broadbridge, chose the theme of London's part in the Defence of the Realm for his Show. The Pageant began with the Citizen Soldiers of 1539, and then passed to the raising of the City Trained-Bands, a force which reached its peak during the Civil War. The link between the old Volunteers and certain Territorial regiments was shown, and the Honourable Artillery Company represented various periods from their history. The City Imperial Volunteers, and the formation of the Territorial Force in 1908, brought the procession up to 1914. A typical batch of recruits demonstrated the country's unpreparedness for war in 1914, and the lack of equipment and uniform. Detachments from different units represented London troops who fought in France and Flanders, and these were followed by present-day units entrusted with the defence of London from aerial attack, represented by an anti-aircraft gun, a searchlight lorry, a cable-layer, and a detachment from No. 600 (City of London) (Fighter) Squadron, Auxiliary Air Force. Tanks and armoured cars represented the mechanised units of the London Territorial Army Associations.



# PRESIDENT ROOSEVELT'S SWEEPING VICTORY: ONE OF THE GREATEST ELECTORAL TRIUMPHS IN THE HISTORY OF THE UNITED STATES.



ELECTION NIGHT IN NEW YORK: THE ENORMOUS CROWD IN TIMES SQUARE GATHERED TO LEARN THE RESULTS OF THE VOTING AS THE ANNOUNCEMENTS CAME IN FROM VARIOUS PARTS OF THE UNITED STATES.



THE PRESIDENT AS VOTER: MR. FRANKLIN D. ROOSEVELT AND HIS MOTHER, MRS. SARA DELANO ROOSEVELT, ON THEIR ARRIVAL AT THE POLLING STATION AT HYDE PARK, NEW YORK, TO RECORD THEIR VOTES.



RETURNED TO POWER BY AN OVERWHELMING VOTE OF NATIONAL CONFIDENCE: THE RE-ELECTED PRESIDENT, WITH HIS WIFE AND SON (MR. FRANKLIN ROOSEVELT, JUNR.), AT THE PORCH OF THEIR HOME AT HYDE PARK, NEW YORK.

It was announced on November 4 that Mr. Franklin D. Roosevelt, the Democratic candidate, had been re-elected President of the United States, for the second time, by one of the most decisive triumphs in the history of American elections; greater, in fact, than that of any other Presidential candidate since James Monroe 116 years ago. Mr. Roosevelt won all but 8 of the 531 electoral votes, and carried 46 of the 48 States. His Republican opponent, Mr. Landon, Governor of Kansas, won only Maine and Vermont. The complete figures for the next Congress show that the Senate will contain 75 Democrats, 17 Republicans, 2 Farmer-Labourites, 1 Progressive and 1 Independent; and the House of Representatives 335 Democrats, 88 Republicans,



AN INNOVATION IN RECORDING AMERICAN ELECTION RETURNS: A MAP OF THE UNITED STATES AT ROCKEFELLER CENTRE, NEW YORK, WITH EACH STATE ILLUMINATED IN COLOUR (GREEN FOR ROOSEVELT; AMBER FOR GOVERNOR LANDON).



THE OPPOSITION WATCHING ELECTION RESULTS AT THE REPUBLICAN HEADQUARTERS IN NEW YORK: SUPPORTERS OF GOVERNOR LANDON, WHO TELEGRAPHED TO PRESIDENT ROOSEVELT—"THE NATION HAS SPOKEN. . . YOU HAVE MY SINCERE CONGRATULATIONS."

7 Progressives, and 5 Farmer-Labourites. Here it will be interesting to recall a recent utterance of the British Premier. Speaking at the Guildhall banquet on November 9, Mr. Baldwin said: "With the United States of America our relations have always been excellent, and his Majesty's Government are looking forward to a further period of friendly co-operation with the Government of President Roosevelt in all matters of common concern. . . A further bond of sympathy between the two countries has been the similarity of their outlook in the political field and a keen desire to help, within the measure of their respective constitutions, the cause of world peace." This pronouncement was greeted with cheers.



# The King's First Armistice Day as Sovereign: Royal Homage at the Cenotaph.



"ENGLAND MOURNS FOR HER DEAD ACROSS THE SEA": THE KING LAYING HIS WREATH OF FLANDERS POPPIES AT THE CENOTAPH IN WHITEHALL ON THE EIGHTEENTH ANNIVERSARY OF ARMISTICE DAY.

The commemoration of Armistice Day on November 11 was notable for the fact that King Edward took part in the ceremonies for the first time as Sovereign, although he had more than once deputised for his father, King George. The proceedings at the Cenotaph followed the customary course. Shortly before 11 a.m. his Majesty laid a wreath of Flanders poppies at the north side of the monument. Other wreaths were deposited by the Duke of York, the Duke of Kent, and on behalf of Queen Mary, the Government, the Dominions, and the Services. After the Two Minutes Silence, the Last Post was sounded by R.A.F. trumpeters, and the Bishop of London conducted a short service. Ravalle was sounded by buglers of the Royal Marines. Queen Mary watched the ceremony from a window of the Home Office. In the front row of Ministers (right to left) are

Mr. Baldwin; Mr. Attlee, Leader of the Opposition; Captain Fitzroy (the Speaker); Mr. J. Ramsay MacDonald; Mr. Neville Chamberlain; Sir John Simon; Mr. Anthony Eden; Lord Halifax; Mr. Malcolm MacDonald; Mr. Ormsby-Gore; and Mr. A. Duff Cooper. In the second row (right to left) are Mr. Walter Elliot; Sir Samuel Hoare; Sir Thomas Inskip (Minister for Co-ordination of Defence); Mr. W. S. Morrison; Mr. Oliver Stanley; Sir Kingsley Wood (partly seen); Earl Stanhope; and Mr. L. Hore-Belisha. On the balcony on the right are (right to left) Queen Mary, the Duchess of York, and the Duchess of Gloucester. The King arranged to attend in the evening the British Legion Festival of Remembrance at the Albert Hall, as the first reigning monarch to do so, and to speak the "Exhortation," consisting of Laurence Binyon's famous poem "For the Fallen."



## EVENTS AT HOME AND ABROAD: RECENT CEREMONIES AND A RECORD FLIGHT.



THE MAGNIFICENCE OF THE DASARA FESTIVAL IN MYSORE: A SILVER CAR DRAWN BY A PAIR OF RICHLY CAPARISONED BULLOCKS IN THE STATE PROCESSION.

Our readers will remember the photographs of the Dasara Festival in our issue of November 7. Those here given also illustrate the pomp and ceremony of the State procession with which the Festival ends. On the last day the Maharaja, with his brother, the Yuvaraja, and the heir-apparent, shows himself to the people, seated in a silver howdah carried by the richly decorated State Elephant. This year was an occasion of increased rejoicing and festivity as the people were



THE FIRST RULER OF MYSORE TO LEAVE INDIA: H.H. THE MAHARAJA, H.H. THE YUVARAJA, AND PRINCE JAYACHAMARAJENDRA IN THE PROCESSION.

celebrating the Maharaja's safe return from Europe. He is the first ruler of his centuries-old dynasty to visit foreign countries, and his tour included England, Germany, Italy, and France. During the ten days of the Festival the Maharaja becomes a virtual priest and takes only one simple meal daily, which demonstrates to the people that he is the head of their religion. The procession forms a four-mile-long history of the dynasty.



THE END OF HER RECORD FLIGHT ACROSS THE TASMAN SEA  
MISS JEAN BATTEN ON THE LANDING-GROUND.

These photographs have just arrived from New Zealand and show the arrival of Miss Jean Batten, the twenty-six-year-old airwoman, at Mangere aerodrome, Auckland, after her record-breaking flight from England. It will be remembered that she broke the England to Australia record by her flight of 5 days 21 hours, and then flew to her home at Auckland, New Zealand, creating a new record for a flight across the Tasman Sea. She



THE CIVIC RECEPTION TO MISS BATTEN IN THE AUCKLAND TOWN HALL AFTER HER FLIGHT TO NEW ZEALAND: THE TOWN CLERK READING AN ILLUMINATED ADDRESS.

reached Auckland 11 days 1 hour 25 minutes after leaving Lympne, England, and so completed the first solo flight from England to New Zealand. Miss Batten was welcomed by the Mayor and a crowd of 15,000 at the airport, where she made her first flight. Both Houses of Parliament expressed their congratulations and the Prime Minister said: "In the apt words recently used of her by another speaker, she has beaten the birds at their own game."



THE FUNERAL OF ADMIRAL OF THE FLEET SIR JOHN KELLY: THE CORTÈGE PASSING THE "VICTORY," UNTIL RECENTLY THE LATE ADMIRAL'S FLAGSHIP.

The body of Admiral of the Fleet Sir John Kelly was committed to the sea with full naval honours near the Nab Tower on November 7. A biographical note appears under a portrait of Sir John on the Personalities page in this issue. His coffin was taken from the Dockyard Church at Portsmouth and borne on a gun-carriage to the Southern Railway jetty, where H.M.S. "Curaçoa"



THE BODY OF SIR JOHN KELLY TAKEN TO SEA FOR COMMITTAL TO THE WAVES:  
THE COFFIN ON THE QUARTER-DECK OF H.M.S. "CURAÇOA."

was waiting to convey it to sea. H.M.S. "Victory," which until recently was the late Admiral's flagship, paraded a guard and sounded the "Attention" as the funeral procession passed. All colours were half-masted and the procession through the Dockyard was led by the massed bands of the port. Six destroyers escorted the "Curaçoa" to the Nab Tower.



## THE KING PAYING HIS FIRST ARMISTICE DAY TRIBUTE AS SOVEREIGN.



THE KING (IN NAVAL UNIFORM) LAYING HIS WREATH AT THE CENOTAPH: A CLOSE-UP VIEW OF HIS MAJESTY AT THE SAME MOMENT OF THE CEREMONY AS SHOWN IN OUR DOUBLE-PAGE ILLUSTRATION.

As noted under our general view of the Armistice Day ceremony in Whitehall, given on pages 870 and 871 of this number, the occasion was specially memorable for the fact that King Edward was taking the chief part in it for the first time as the Sovereign. He had, on several former occasions, acted as deputy for his father, when

the late King George was prevented by illness or inclement weather from appearing himself. In the above photograph the King is seen placing his wreath of Flanders poppies at the foot of the Cenotaph, at the north end of the monument. It may be noted that he was wearing the undress uniform of an Admiral of the Fleet.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. G. RIDLEY.

Elected M.P. (Soc.) in the by-election at Clay Cross, November 6. Had a majority of 16,248 over the Conservative candidate. He is assistant secretary of the Railway Clerks' Association. The by-election was due to the death of the former Member.



MR. GERALD HOCKEN KNIGHT.

Mr. G. Hocken Knight has been appointed Organist and Master of the Choristers at Canterbury Cathedral. He was formerly Choirmaster at St. Augustine's, Queen's Gate, London. Mr. Knight is twenty-eight.



MR. GERARD MACKWORTH YOUNG.

Appointed Director of the British School of Archaeology in Athens. Educated at Eton and at King's College, Cambridge. He had a lengthy and distinguished career as an Indian Civil Servant. Secretary to Government of India, Army Department, 1926-32. Retired in 1934 and devoted himself to archaeology.



AIR VICE-MARSHAL C. L. COURTNEY.

Air Vice-Marshal Christopher Lloyd Courtney, C.B., C.B.E., D.S.O., has been appointed Air Officer Commanding British Forces in Iraq, as from February 1937. Director of Operations and Intelligence, Air Ministry, since 1935.



MR. H. CLIFFORD SMITH.

Keeper of Woodwork at the Victoria and Albert Museum; retiring on December 18. Has been at the Museum since 1900. Widely known for his work "Buckingham Palace, its Furniture, Decoration, and History."



MR. C. H. SAMPSON.

Principal of Brasenose College, Oxford. Died November 5; aged seventy-seven. He lectured on mathematics and also taught classics. He became Senior Tutor of Brasenose in 1894. He was unanimously elected Principal in 1920, in succession to Dr. Heberden. He served on a number of University bodies.



THE VISIT OF THE POLISH FOREIGN MINISTER TO ENGLAND: COLONEL BECK AND MME. BECK MET AT VICTORIA BY MR. ANTHONY EDEN.

Colonel Beck, the Polish Minister for Foreign Affairs, with other Polish statesmen and Mme. Beck, arrived in London on November 8 for an official visit. This was the first such visit of a Polish Foreign Minister to this country. Mr. Eden and the Polish Ambassador with his staff met the visitors on their arrival at Victoria. Great importance was attached to this visit in Poland. H.M. the King gave a luncheon party in honour of Colonel Beck at Buckingham Palace on November 10, and Mme. Beck was received by Queen Mary.



SIR JOHN KELLY.

Admiral of the Fleet Sir J. D. Kelly died on November 4; aged sixty-five. He served in the Mediterranean at the beginning of the war, later being given command of the "Princess Royal" with the battle-cruisers. His last post was that of C.-in-C. at Portsmouth.



SIR ARTHUR EVANS.

Awarded the Copley Medal by the Royal Society for his pioneer work in Crete, particularly his contributions to the history and civilisation of its Minoan Age. From 1893 carried out archaeological investigations in Crete and excavated the Palace of Knossos. Author of numerous archaeological works.



SIR ARTHUR K. YAPP.

Formerly National Secretary of the Y.M.C.A. Died on November 5; aged sixty-seven. Directly war broke out he set about organising Y.M.C.A. centres in military camps and barracks, and it is for his work with the Y.M.C.A. during the war that he will be principally remembered.



A NOVEL WAY OF STIMULATING PUBLIC INTEREST IN HELPING A GOOD CAUSE: THE REV. PAT MCCORMICK SEATED OUTSIDE ST. MARTIN-IN-THE-FIELDS TO RECEIVE CONTRIBUTIONS FOR A SOCIAL SERVICE FUND.

The Rev. Pat McCormick, Vicar of St. Martin-in-the-Fields, Trafalgar Square, adopted an original method for inaugurating his "million shilling" fund, which is to make possible extensions of the crypt of St. Martin-in-the-Fields. He took up a position in the porch of the church, and was so successful in stimulating public interest that he had received over eight thousand shillings by the end of the day.



THE RIGHT REV. C. E. CURZON, THE NEW BISHOP OF EXETER, SIGNING THE "SCHEDULE OF CONSENT" BEFORE THE VICAR-GENERAL: A VERY ANCIENT ECCLESIASTICAL CEREMONY PHOTOGRAPHED AT BOW CHURCH.

We illustrate here a very ancient ecclesiastical ceremony whose origin is lost in antiquity. After a bishop has been nominated by the King and elected by the Dean and Chapter he signs the schedule of consent and the election is confirmed at a ceremony similar to that illustrated above. The Right Rev. C. E. Curzon, who is seen here signing the schedule of consent, has been translated from the See of Stepney to that of Exeter.





## THE WORLD OF SCIENCE.



### HOW FREAK GOLDFISH ARE PRODUCED.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I AM rather proud of the fact that, for two successive years, my goldfish have bred in the small pond which forms part of the rock garden. This pond is about 3 ft. deep throughout the greater part of its area. And to this I attribute the fact that, though ice two or three inches thick may form on its surface during severe winter spells, no harm comes to my fish, which, I believe, bury themselves in the mud, and roots of water-plants, when the temperature of the water begins to fall. The ice has to be broken every day to prevent the fracture of the pond's cement sides when the thaw comes.

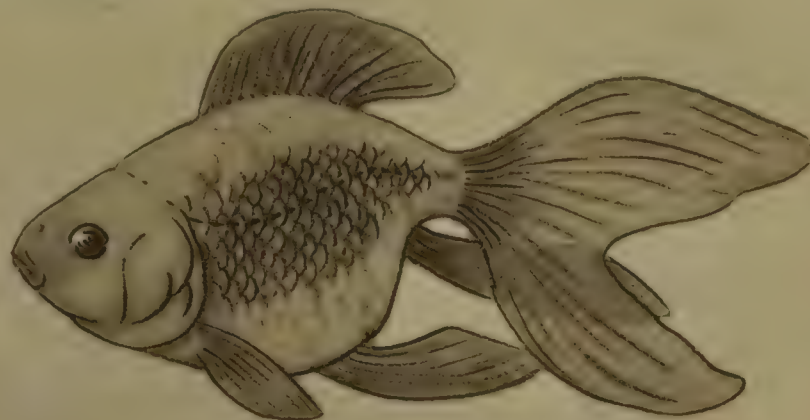
I choose goldfish for this little patch of water partly because they are decorative, and partly because no other species of fish, as experiment has shown, will live there for more than a few weeks. But the goldfish thrive, and, so far as I know, have no enemies save an occasional grass-snake, which finds this a cool retreat during sultry days, and one which affords welcome meals of young goldfish! Needless to say, the intruder is promptly removed as soon as his presence is discovered! Most people, probably, keep goldfish because they are pleasing to the eye; and they have the merit of living longer in a small glass bowl than any other kind of fish. Their confinement after this manner is a vile custom, happily going out of fashion.

China and Japan are commonly supposed to be the real home of the goldfish. But this is by no means strictly true. For, as a matter of fact, the goldfish we covet, in a wild state is of a greenish-brown hue, and is a native of Eastern Asia. Its

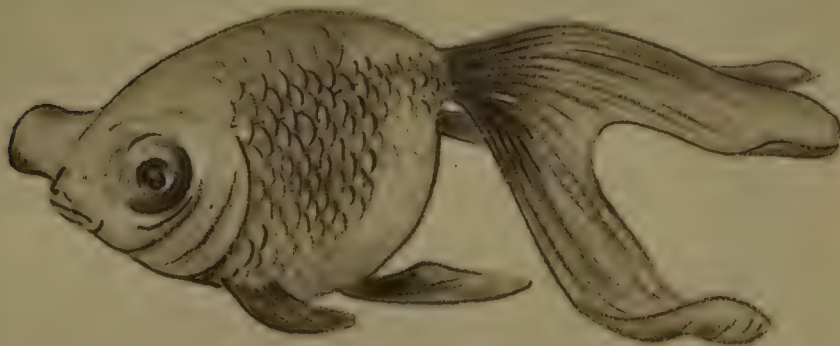
still show no sign of change. I am watching them with some interest, for it may be that they are going to revert to the wild coloration. This by no means rarely happens: indeed, it would always result if a few pairs of perfectly red fish were turned loose in some river. In two or three generations their splendour would be gone, always supposing that such conspicuous creatures escaped the perils of being snapped up by pike or perch! If the colour disappears so easily, what agency brought it into being? For we find no incipient tendency either in its cousin, the Crucian carp, or the common carp. Fish-culturists, it may be remembered, have produced a golden variety of the tench.

And now a word as to the strangely misshapen varieties of the goldfish shown in the adjoining illustrations. These are entirely the product of what is called the "breeder's art," for they could never hold their own

the fact that such "mutants," when mated, reproduce their kind. But some of us are beginning to doubt whether these "mutants" are not figments of the imagination. For Professor MacBride has assured us—and he speaks as one having authority—that the Chinese, even to-day, keep their goldfish under most trying, not to say insanitary, conditions. In winter, they are kept in earthenware pots, ranged in hundreds on shelves in dark, ill-ventilated huts; in summer



AN EXAMPLE OF THE BIZARRE TYPES OF GOLDFISH DEVELOPED BY THE CHINESE: THE VEIL-TAILED SPECIES, WHOSE PECULIARITIES ARE PROBABLY DUE TO UNNATURAL CONDITIONS DURING THE EARLY STAGES OF THE DEVELOPING EMBRYO.



THE "TELESCOPE" GOLDFISH, IN WHICH THE EYES BULGE OUTWARDS IN A GROTESQUE WAY, AND THE TAIL IS DOUBLE: A DEVELOPMENT OF THE ORDINARY TYPE OF GOLDFISH—FORMERLY ACCOUNTED FOR BY THE MENDELIAN THEORY OF "MUTANTS," BUT, IT IS NOW THOUGHT, MORE PROBABLY DUE TO THE WEAKENING EFFECT ON THE EMBRYO OF THE ABSTRACTION OF OXYGEN FROM THE WATER.

nearest relation is the Crucian carp, found throughout Europe, and in Turkestan, Siberia, and Mongolia. It is also to be found in England, at any rate in the Thames and its tributaries, and some of the rivers of the eastern counties. It closely resembles the common carp, but is smaller and more sluggish.

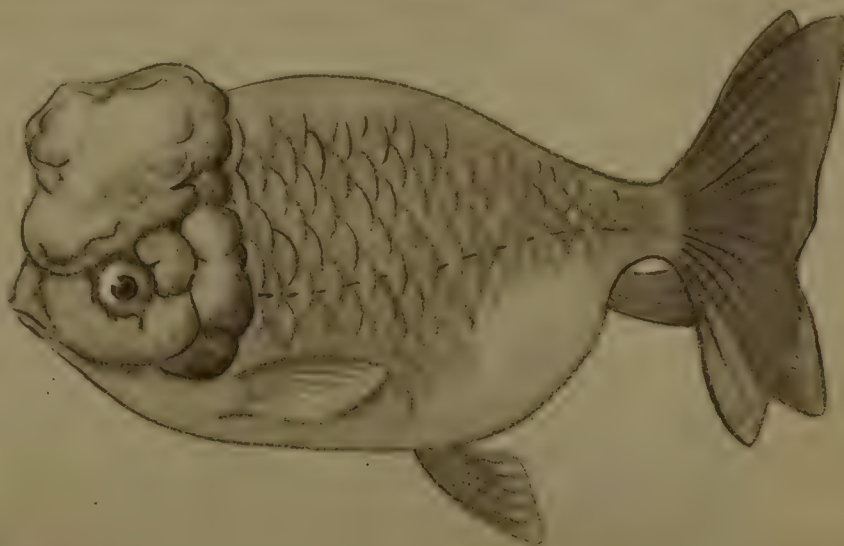
But the Crucian carp differs only in slight details from its near relative, the non-domesticated goldfish, which has a more elongate body, and has coarse serrations along the first ray of its dorsal-fin, while the scales are larger. The domesticated race presents many colours, and often many and grotesque shapes; but some are silvery white, and known as "silver-fish," while some have the body irregularly blotched with blackish-brown. One or two in my pond were thus coloured, but eventually became completely golden. The "fry" are also of this blackish-brown hue, and they are said not to attain to the bright hues of their parents till six months old. This may be true quite commonly, but mine take much longer. There are four or five in the pond now that were hatched last year and

in a wild state. The Chinese were, apparently, the first to keep goldfish. They are said to have started some centuries before the Christian era, with gold-tinted "freaks" found among the wild brownish-black types, which they kept in tanks. From this stock, indeed, the goldfish as we know it came into being.

But these monstrous forms with goggle-eyes and

they are transferred to small, dirty, out-of-door tanks which are overgrown with weed. Under these circumstances much of the spawn that is laid dies, but from the eggs that survive many develop into abnormal forms. A selection from these has given us the various grotesque forms which, apparently, some people like. Some, such as the "veil-tailed" goldfish, it will readily be admitted, have claims to beauty. In this the dorsal-fin is generally enormously enlarged, and the same is true, indeed, of all the other fins, and especially the tail-fin, which has become split up into three great sheets of diaphanous membrane, supported by long, delicate fin-rays. One is somewhat surprised to find that the anal-fin, that between the paired pelvic-fins and the tail, should be so large. But, as I say, all the fins show a hypertrophied development. But the strangest of all is the telescope-fish, wherein the eyes bulge out from the head as though the poor creatures were being strangled. Finally, let me take the "lion-headed" goldfish, called by the Japanese the *Oranda shishigashira*, wherein the head is covered with loose, bulb-like masses of skin, reminding one of "water-blisters"! And here, be it noted, there is no dorsal-fin, while the breast-fins and pelvic-fins are of normal proportions. But the anal-fin, it will be noticed, is long and narrow, and unusually close to the base of the tail, the fin of which is double, there being two tail-fins side by side.

The German zoologist Tornier has very carefully studied these strangely aberrant forms, and he has come to the conclusion—with which many eminent men of science agree—that they are the result of the weakening effect on the embryo of the abstraction of the oxygen from the water during the first few days of life. The absorption of water by the developing embryo in its earliest stages is all-important. But when the germ, from any cause, at this early stage and onwards, is weakened, an excess of water is absorbed, so that all the natural



THE "LION-HEADED" GOLDFISH: A FREAK TYPE WHICH HAS THE HEAD INVESTED IN MASSES OF LOOSE SKIN, A DOUBLE TAIL-FIN, AND NO DORSAL-FIN.

double-tails, what of them? The disciples of Mendel assure us that these are "mutants"; that is to say, sudden departures from the normal type. And they clinch their arguments by pointing to

cavities of the growing embryo—the mouth, and gill-cavity and body-cavity—become distended with water and, pressing on the growing tissues, distort their form.



## THE DOMESTICATED MONGOOSE: "RIKKI"—HOME PET AND FILM STAR.



LOVE OF FREEDOM: "RIKKI" NOSING HIS WAY OUT OF HIS CAGE.



HUNTING INSTINCT: "RIKKI" WATCHING A SPARROW.



FEARLESS AGILITY: "RIKKI" POISED FOR A FORMIDABLE SPRING.



"RIKKI'S" THICK COAT: THE MONGOOSE AS SEEN AGAINST THE SUN.



INSATIABLE CURIOSITY: INSPECTING A NEIGHBOURING CAGE.



"RIKKI'S" GAIT: THE MONGOOSE WALKS LIKE A CIVET-CAT, TO WHICH HE IS RELATED.



WANDERLUST: OFF ON A NEW TRAIL.



INCONTROLLABLE FIDGETS: SITTING UP AT A SLIGHT SOUND.



"RIKKI'S" SHAPE: THE MONGOOSE'S STREAM-LINED BODY, AND LONG TAIL HANGING DOWN.



TIRELESS WATCHFULNESS: "ASLEEP WITH ONE EYE OPEN."



WIDE INTERESTS: NOTHING AROUND, OR EVEN ABOVE, "RIKKI" PASSES UNEXAMINED!



UNWEARIED SPECULATION: "SIZING-UP" A TAME MOUSE.

"RIKKI," called after Rikkitikitavi, the hero of Kipling's story, actually starred in a Ufa film some time ago—"Mungo, the Snake-Killer." Furthermore, there was much talk of a mongoose in a recent lawsuit which attracted considerable attention in this country. A mongoose makes a very amusing domestic pet. He is extremely clean, and his tameness may be judged from the way he is seen sleeping on a human knee in some of our

illustrations. Apart from snake-killing, mongooses have another accomplishment that should recommend them to the householder and the garden-owner—their prowess as exterminators of rats, which is mentioned opposite. A story is told of how the sugar-planting industry in Jamaica was threatened by a certain breed of rat, and was eventually saved by the importation of mongooses, who thus conferred a benefit on the planters estimated at £180,000 a year.



## THE SNAKE-KILLING MONGOOSE IN ACTION: DUELS TO THE DEATH.



MANGUEVRING FOR POSITION: A TAME FEMALE MONGOOSE AND A WILD COBRA, WITH ITS HOOD DILATED, ABOUT TO DO BATTLE ON AN INDIAN LAWN.



TENSE MOMENTS BEFORE THE DECISIVE CLASH: A LATER PHASE OF A FIGHT THAT LASTED TWENTY MINUTES—BOTH COMBATANTS POISED FOR ATTACK.



THE FINISH OF THE FIGHT, IN WHICH THE LIGHTNING MOVEMENTS JUST PRECEDING WERE TOO RAPID FOR THE CAMERA: THE MONGOOSE GRIPS HER ENEMY'S HEAD.



THE END OF A SIMILAR DUEL ON THE SANDS OF IRAQ: A MONGOOSE DISPLAYS THE CORPSE OF A VANQUISHED SNAKE, AFTER NEATLY KNOTTING IT UP.

It is a matter of ever-topical interest that the mongoose, a notable snake-killer, is also valuable as an exterminator of rats, as noted in the "Royal Natural History." Of these dramatic photographs, showing specimens in action against poison snakes, the first three come from India, and the fourth (lower right) from Iraq. The sender of the first group writes: "The three enclosed snapshots illustrate a fight between a tame mongoose, named Timmy, and a wild cobra 4 ft. 6 in. long. As doubt has been cast on descriptions of fights between mongoose and cobra, these photographs should prove their veracity. This cobra had taken up his quarters in a village hut a mile from our bungalow, and was brought to the bungalow within an hour of his capture. There was no doubt

of his being wild. The mongoose I have had for nearly eighteen months, since she was a month old. The fight, on the lawn, lasted about twenty minutes. Two photographs show the attack and the third the finish, when the snake is gripped by the head. Snapshots of the snake striking and the mongoose seizing the snake's head are inevitably blurred, owing to the rapidity of their movements. The mongoose did not show the least hesitation in attacking. This is about the twelfth cobra Timmy has killed. She never fights a non-poisonous snake, but just seizes its head; she appears to know at once whether it is poisonous or not." Some illustrations of another tame mongoose, which, however, had settled down to a life of ease, are reproduced on the opposite page.



## LIBYA—TO BE VISITED BY IL DUCE: THE COLONY SIGNOR MUSSOLINI WILL SEE NEXT YEAR.



A SYMBOL OF THE MODERN "IMPERIUM ROMANUM" IN LIBYA, AN ITALIAN COLONY WHICH (IT IS REPORTED) SIGNOR MUSSOLINI WILL VISIT EARLY NEXT YEAR: AIR MARSHAL BALBO'S FLYING-BOAT.



FUEL FOR ITALIAN MOTORS IN LIBYA: A PETROL-DUMP AMONG PALM-TREES—ONE OF MANY SUCH DEPOTS; FORMERLY KNOWN AS "SANCTIONS-OASES."



A GATE IN THE "ROMAN WALL" ON THE ITALO-EGYPTIAN FRONTIER: A MOVABLE BARRICADE OF BARBED WIRE COVERING AN ENTRY INTO LIBYA THROUGH THE 200-MILE LONG WIRE FRONTIER FENCE.



COLONISATION IN LIBYA: THE CORE OF A NEW TOWN, CONSISTING OF A CHURCH, SCHOOL, POST OFFICE, HOSPITAL, AND FASCIST BUILDING, RISING IN WHAT IS AS YET AN OPEN WASTE.



EVERYDAY LIFE AMONG THE COLONISTS IN LIBYA: A CHEERFUL CROWD ON A TRAIN OF TWO-DECKER CARRIAGES LEAVING TRIPOLI ON THE LINE RUNNING TO THE OASES OF THE HINTERLAND.



THE GOVERNOR OF LIBYA AMONG THE COLONISTS: AIR MARSHAL BALBO TALKING TO AN ITALIAN MOTHER AND HER BABY DURING A TOUR OF INSPECTION.

According to a report recently issued by the British United Press, Signor Mussolini is to visit Libya early in February. Italy's full naval strength, it is added, will be concentrated at Tobruk Bay, near the Egyptian frontier, at the time of this visit. It is understood that Il Duce is to open the 1200-mile motor road along the Libyan coast from the Egyptian to the Tunis borders, and that he will drive along the entire road, stopping at main towns. Tripoli was occupied by Italy after her quarrel with Turkey in 1911, and Italian authority was established in this section of Libya

in 1912. Italian domination of the entire country was, however, far from complete for many years. In 1922 the Italians were forced to come to terms with the Senussi of the interior and allow the Senussi Emir to rule Jarabub and Kufra. Then, in 1931, they overcame the Senussi and occupied Kufra themselves. During the Abyssinian war Italy greatly increased the strength of her forces in Libya, and assembled over 30,000 men, mostly mechanised, near the Egyptian frontier. Italy had already, in 1932, constructed a barbed-wire fence along 200 miles of the northern part of



ITALY'S BIG "ROMAN WALL" ON THE EGYPTIAN  
FRONTIER OF LIBYA;  
AND "MOTORISED SAHARANS" DRILLING.

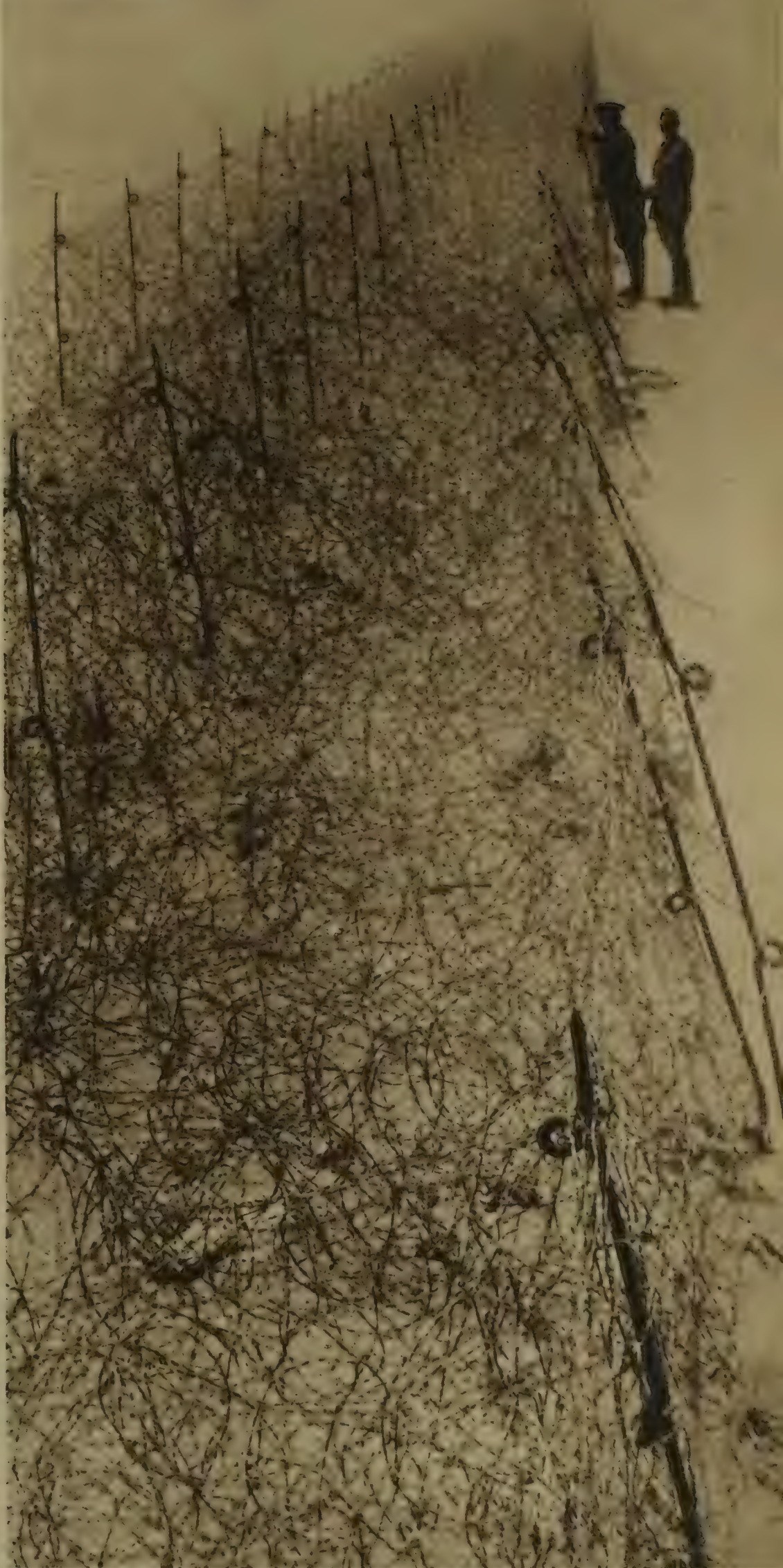


ITALIAN NATIVE TROOPS AND AEROPLANES IN LIBYA: MEN OF A FORCE DESCRIBED AS "MOTORISED SAHARANS" DRILLING AT AMSEAT, NEAR THE EGYPTIAN FRONTIER.



ITALIAN COLOURED SOLDIERS IN LIBYA: MEN WITH PICTURESQUE TALL HATS MOVING AT THE DOUBLE; MOST OF THEM NON-COMMISSIONED OFFICERS, JUDGING BY THE CHEVRONS ON THEIR ARMS.

the Italo-Egyptian frontier. Major Leonard Handley, writing in our issue of November 16, 1935, made some very apposite remarks about the Italian rule of Libya, which we feel will bear quotation. "During several cruises down Libya's untempting seaboard," he wrote, "... I have been struck primarily by the heroic energy with which Italy occupies the arid hinterland. . . . The maritime zone is the only one which encourages any form of Western colonisation. Beyond lie the sub-desert and the desert zones, leading by little-travelled caravan tracks over limitless miles of desolation, which are quite impracticable for Western habitation. The Mediterranean zone contains some of the most fertile oases in North Africa—rich



THE "ROMAN WALL" ON THE EGYPTIAN FRONTIER OF LIBYA: THE THICK BARBED-WIRE FENCE ERECTED BY THE ITALIANS TO MEET "THEORETICAL SAVAGE INCURSION FROM AN EMPTY DESERT" STRETCHING TO THE HORIZON.

with date palms, orange and olive groves." Of the frontier defences Major Handley wrote: "A great battlement, like the Roman Wall, serpentine across the distant mountains, protected from theoretical savage incursion from an empty desert by a forest of barbed wire. An occasional blockhouse interrupted this continual belt of wire." "Libya," the writer concluded, "watches a comparatively unpeopled desert with normally a corps of Colonial troops numbering 500 officers, 700 N.C.O.'s, and 10,000 men. . . . one could not help contrasting the apparently casual military occupation of the Indian North-West Frontier with a mere skeleton of troops, a handful of kassadars and a complete absence of Roman wall."





## A PAGE FOR COLLECTORS.

"THE REMBRANDT OF ARCHITECTURE."

By FRANK DAVIS.

THE inclusion of half-a-dozen plates by G. B. Piranesi (1720-1778) in an exhibition of seventeenth- and eighteenth-century Italian etchings at Colnaghi's has set me thinking about the strange ways of collectors. Why is it that a Rembrandt

desirous of knowing all that has survived of the ruins of the most famous city of the universe." In addition, he was dealer in, and restorer of, works of art, and was a personality whom every visiting nobleman came to see. If you were distinguished enough to have an audience of the Pope, it was more than likely that his Holiness would present you with a copy of Piranesi's latest publication—in short, for one reason or another, there were few libraries in the great houses of England by the end of the century in which a series of his etchings was not to be found. A cantankerous, difficult man—for example, he threatened to kill the doctor who failed to save the life of one of his children—and not to be patronised or treated with condescension. He never came to London, but in 1757 he was elected a Fellow of the Society of Antiquaries, a compliment he greatly prized. Among his English acquaintances in Rome, not the least distinguished was the young Robert Adam, whose reputation in the 1750's had yet to be made.

The great majority of Piranesi's etchings are views of ancient buildings as he saw them. He was accurate in details, but he could, above all other men, give a romantic accent to sober fact. In one sense he is a serious, even prosaic, reporter; in the same sense as Balzac is a reporter of the contemporary scene: but upon this foundation of exact observation he built up a world of mystery. With little figures of peasants, with odd sprays of

own merits, and to the English have the additional interest of literary association. I quote De Quincey's "Confessions of an English Opium Eater": "Many years ago, when I was looking over Piranesi's Antiquities of Rome, Coleridge, then standing by, described to me a set of plates from that artist . . . which record the scenery of his own visions during the delirium of a fever. Some of these (I describe only from memory of Coleridge's account) represented vast Gothic halls [this is a curious misuse of language, for nothing less "Gothic" can be imagined], on the floor of which stood mighty engines and machinery, wheels, cables, catapults, etc., expressive of enormous power put forth, or resistance overcome.

"Creeping along the sides of the walls, you perceived a staircase, and upon this, groping his way upwards, was Piranesi himself. Follow the stairs a little farther, and you perceive them reaching an abrupt termination, without any balustrade, and allowing no step onwards to him who should reach the extremity, except into the depths below . . . raise your eyes, and behold a second flight of stairs still higher, on which again Piranesi is perceived, by this time standing on the very brink of the abyss . . . and so on, until the unfinished stairs and the hopeless Piranesi both are lost in the upper gloom of the hall. With the same power of endless growth and self-reproduction did my architecture proceed in dreams." (The whole passage is too lengthy for complete quotation here—see pp. 237-8 in Everyman's edition.)

In short, the Prison series is a superb example of Surrealism—of the logical, classic sort of Surrealism indulged in by first-class minds before they became addled in the incubator of modern psychological theory.

All the editions, says Mr. A. M. Hind, until that of Firmin-Didot (Paris, 1835-9), are printed on thick laid paper (*i.e.*, paper showing parallel wire lines). The Firmin-Didot editions and most modern impressions are on wove paper. In 1839 the plates were bought by the Camera Apostolica and remain in Rome to this day.



PIRANESI AS THE RECORDER OF THE RUINS OF ANTIQUITY: THE TOMB (CALLED "LA CONNOCCHIA") ON THE VIA APPIA, NEAR CAPUA.

etching is often worth £100 and over, a sentimental eighteenth-century English mezzotint sometimes more, while a large volume of etchings by Piranesi, including the 1751 edition of the sixteen plates of the "Prisons," can go through a London auction-room a few days ago for £17? Of course, it is a good thing for the man who is not blessed with a long purse, but it just doesn't make sense—and it is doubly idiotic when one remembers that people will pay very large sums indeed for *paintings* of classical ruins by Pannini (a good painter indeed, but not nearly so fine a painter as Piranesi was an etcher), and well into four figures for a Hubert Robert. It is not suggested that the thousand-odd etchings Piranesi left behind him are of equal quality, but he is a tremendous fellow, as topographically accurate as he is picturesque: moreover, he still exercises a compelling influence upon the modern world—no doubt both Mr. Frank Brangwyn and Mr. William Walcott readily acknowledge their debt to him. But enough about prices; let us hope the rich will continue to ignore his virtues that the poor may have more opportunity to acquire the best of his work.

Piranesi, as a boy of eighteen, came to Rome from Venice in 1738 and spent the remaining forty years of his life in etching the monuments of the city and neighbourhood, so that, as he wrote, his work should last "so long as there will be men

vegetation, he clothed his ancient monuments with a pathos which adds to their grandeur: we see before us the Decline and Fall of the Roman Empire, but we remember how great it was. He has extraordinary command of his medium—great sweeping lines, deep shadows, profound velvety darkness, silvery light.

Yet to many his best work, though architectural, is purely imaginative—the wonderful series of Prisons (*Carceri*), first published in 1750 (fourteen in number in that year; second impression, 1751, sixteen). They are immortal things on their



G. B. PIRANESI (1720-1778) REPRESENTED IN A LONDON EXHIBITION OF ITALIAN ETCHINGS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES: THE TITLE PAGE OF THE ARTIST'S FAMOUS PRISONS (*CARCEI*) SERIES.—[Reproductions by Courtesy of Messrs. P. and D. Colnaghi.]



# CHINESE PORCELAIN, CORAL, AND JADE TO BE AUCTIONED AT THE SALE OF THE FARMER COLLECTION.

REPRODUCED BY COURTESY OF MESSRS. SOTHEY.



EIGHTEENTH-CENTURY PIECES IN CORAL: TWO LADY IMMORTALS AND A BOY ON A SEATED PHOENIX; HSI WANG MU AND ATTENDANTS ON A PHOENIX; AND TWIN GODDESSES FLANKING A BIRD PERCHED ON A ROCKY BASE AND SUPPORTING A CLOCK.



A CORAL FIGURE OF A LADY IMMORTAL, WITH A HARE, POUNDER OF THE ELIXIR OF LONGEVITY.—EIGHTEENTH CENTURY.

WE reproduce here some of the many interesting lots that will be auctioned at Sotheby's on November 20 during the dispersal of the collection of Chinese porcelain of the Ming and Ch'ing dynasties, jades, ivories, and corals formed by Mr. Edward J. Farmer, of New York. A word or two in amplification of certain of our titles may be given: The coral carving of two lady immortals and a boy is 15 in. wide and 11 in. high. The group of Hsi Wang Mu (the Western Mother) and attendants is 14½ in. high. The coral carving

(Continued in centre.)

of twin goddesses is 12½ in. high.—The Shou Lao figure is 11½ in. high.—The seated Kuan yin is 12½ in. high.—The coral lady immortal is 12½ in. high.—The parrot vases are 5½ in. high.—The standing Kuan Lin is 17 in. high.—The incense burner on the left of our last photograph is 4½ in. high; the jade bowl is 7½ in. in diameter and, with the handles, is 10½ in. wide; the "mutton-fat" jade vase and cover is 9½ in. high. Its sides are carved with scaly dragons chasing flaming pearls amid cloud-bands within a border of the eight Buddhist Emblems of Happy Augury.



ONE OF A PAIR OF MOTTLED GREEN JADE PARROTS FORMING VASES, WITH LOOSE REVERSIBLE HEADS CARVED WITH CRESTS.



A BISCUIT FIGURE OF SHOU LAO, GOD OF LONGEVITY.—MING DYNASTY; SIXTEENTH CENTURY.



A SEATED BISCUIT FIGURE OF KUAN YIN IN THE LALITASANA POSE.—MING DYNASTY.



A CORAL FIGURE OF KUAN YIN WEARING THE CELESTIAL SCARF OVER HER FLOWING ROBES.—A RARE AND REMARKABLE EIGHTEENTH-CENTURY PIECE.



AN INCENSE BURNER AND COVER WITH THREE LOTUS HANDLES (CH'IENTUNG); A WHITE JADE BOWL OF SUPERB QUALITY (K'ANG HSI); AND A "MUTTON FAT" JADE VASE AND COVER (CH'IENTUNG).



# The World of the Kinema.

By MICHAEL ORME.

## A DRAMA FROM FINLAND.

NOW that the talking-film has thrown off the exuberance of extreme youth and is sufficiently grown-up to be entrusted with Shakespeare, we are inclined to look back on the technique of the silent screen as something that, were we confronted with it to-day, would appear to be obsolete and unsatisfying. With that amazingly rapid adjustment to change inherent in mass mentality, an appreciation of well-written dialogue has developed to such an extent that one recalls with some surprise the occasions—not so very long ago—when it seemed imperative to hold out a warning against the encroachment of speech on the province of screen-drama. "The minimum of dialogue" and "economy of the spoken word" were phrases not only used in eulogy, but also in the advocacy of an important principle in the making of a successful picture. Yet who would set a limit to dialogue in modern films unless it be trite or irrelevant or guilty of usurping more than its rightful share of the entertainment? Indeed, the ear as well as the eye has become insistent in its demands for beguilement in the kinema, and the younger generation of filmgoers, brought up on the talking film, may be forgiven for doubting the power of the silent picture of which their elders preserve a loyal memory. Now, one may march with the times as valiantly and as enthusiastically as the youngest recruit nor fail to recognise that progress may blow away the tenets of yesterday as though they were withered leaves; but when a standpoint once defended or an opinion once held is freshly encountered, a pardonable glow of satisfaction arises from the discovery that it may still be justified.

The Academy Cinema has provided me with a case in point. The new film presented there is described as a great Finnish epic, and in so far as it tells a tale of persecution borne with fortitude, I suppose it may be called an

the Far North where the Lapps tend their vast herds of reindeer—have imposed their own silence on this story of primitive passions and loyalties. But undoubtedly here is the "economy of dialogue" we were wont to champion and situations that might well dispense with speech altogether. Neither the peasants nor the Lapps waste much time on words, and the predatory Governor has no need



"FREDLÖS" ("OUTCAST"), THE SPECTACULAR NEW FINNISH FILM AT THE ACADEMY: JUHANI (STEN LINDGREN) AND AINO (GULL-MAJ NORIN) IN THE WILDERNESS AFTER HAVING BEEN DRIVEN FROM THEIR NATIVE VILLAGE BY A BRUTAL RUSSIAN GOVERNOR.

"Fredlös" is a story of the Russian domination of Finland. The film was made at the Nordisk Studios, in Copenhagen, and has music by Sibelius and Farkas.

for more than curt demands, having his own means of enforcing his orders to a people battered into unprotesting obedience and stifled rage. The piece is sombre, occasionally melodramatic, sometimes crude, and the splendour of its natural backgrounds has the aloofness of all sparsely inhabited lands. Such dialogue as there is is delivered with ponderous emphasis; the English captions, for once, have an easy time in overtaking and interpreting the gist of infrequent conversations. And yet the drama emerges with an elemental strength, and the fate of the Governor's unhappy

treatment. Miss Gull-maj Norin has a slant-eyed and unusual beauty as the Lapp girl that at certain moments takes on a curious significance. Mr. Sten Lindgren, a manly hero, forges through snow and slush and ice with grim determination and a hearty laugh in the rare moments when there is anything to laugh at, whilst Miss Tockla Sjöblom contributes a gentle study of motherly solicitude. They and the rest of the supporting company deal with types, and their simple statements are plastically impressive if histrionically somewhat overcharged. It is left to Mr. John Ekman to probe more deeply into the character of the Governor—an unmitigated villain, but with certain vanities and petty cowardices which enable the actor to fill in his portrait of villainy with a greater subtlety than that permitted to virtue. Mr. Ekman tackles turpitude with wholehearted gusto and no half-measures. He does, however, round off his monument of iniquity with certain small, sinister touches that recall the method of Mr. Charles Laughton. His is the outstanding performance in a drama of large outline, deliberate pace, and something at least of the compelling power that was inherent in the early Swedish pictures.

## MR. MAMOULIAN'S "MUSICAL."

When a director of the calibre of Mr. Rouben Mamoulian, Russian-born stage producer and screen director, turns to the lighter fare of the kinema—especially to a piece obviously designed as a vehicle for a singing star—expectation is momentarily tinged with a measure of surprise. For the name of Mamoulian is inevitably connected with his memorable

production of "Porgy," the negro-drama that moved in shadowed depths and established the international fame of the young producer, whose first work for the Theatre Guild of New York it was. It marked him as an artist of vision and imagination and revealed a penetration into the undercurrents of human emotion which might have stood him in good stead had he stuck to the Law, which he studied but never practised.

A glance at Mr. Mamoulian's record, both in the theatre and the film-studios, is, however, sufficient to cancel surprise, though it does not, fortunately, allay curiosity, for, versatile as he is, he remains an individualist. Before he joined the Theatre Guild in 1927, he had produced several operas, ranging from "Boris Goudonoff" to Gilbert and Sullivan, and his later work for the screen includes films of such wholly different nature as "Farewell to Arms" and "Dr. Jekyll and Mr. Hyde," with at least one remarkable musical

romance as a forerunner to his new picture, "The Gay Desperado," presented at the London Pavilion. This exhilarating picture has an originality which is often sadly lacking in "musicals," and a not too intrusive satirical intention to flavour the humour that arises from the activities of a music-loving Mexican bandit who, having imbibed the methods of American racketeers from an exciting gangster-film, is determined to reorganise his band. His desire for song is amply and melodiously gratified by a singer purloined from the border-town picture-palace, but his ambitions as a racketeer are nipped in the bud by the double-crossing crooks called in to lend a hand in a kidnapping affair. Under the direction of Mr. Mamoulian this medley of ballads and banditry swings along at an excellent pace, with the laughing cavaliers of outlawry showing their heels to the pursuing police and Mr. Nino Martini, an ineffectual bandit, but a fine singer, soothing savage breasts and wooing a kidnapped maiden (Miss Ida Lupino, in all her youthful charm) with melody. Mr. Leo Carillo as the jovial bandit chief has a part in which his ingenious personality, his verve, and his delightful dealings with the English



"THE GAY DESPERADO," AT THE LONDON PAVILION: CHIVO (NINO MARTINI), "APPRENTICE" TO THE GREAT BANDIT BRAGANZA, IS FACED WITH DEATH AS A PUNISHMENT FOR TREACHERY, BUT SAVES HIMSELF FROM THE FIRING SQUAD BY SINGING.

"The Gay Desperado" was produced by Rouben Mamoulian. It is an amusingly original version of the familiar "romantic bandit" musical comedy theme. Leo Carillo plays Braganza, the unsuccessful bandit-chief who appreciates fine singing; Nino Martini, Chivo, his unwilling "apprentice," whose ambition is to be a radio star; and Ida Lupino, the beautiful maiden in distress.

epic, a word which has always been used somewhat loosely in the film industry. "Fredlös" ("Outcast") hails from the Nordisk Studios in Copenhagen, and its actors, I gather, are mainly Swedish. However, its backgrounds are authentically Finnish, and it borrows most of its musical accompaniment from Sibelius, whose "Finlandia" and "Valse Triste" are aptly attuned to the dramatic mood of the production. The story harks back to the end of the last century, when Russia attacked the autonomy of Finland. That page of history, marked by the discontent of a free people under an alien yoke, the assassination of a Russian Governor-General, and a period of civil strife before the struggle ended, finds an echo in a frontier village groaning under the despotic rule of a brutal official from Russia. He is depicted as a man of unbounded lust and cruelty, who wreaks vengeance on a defiant young farmer and his lovely Lapp wife by branding them as "outcasts." Deprived of the right to work or to seek shelter in any human habitation, they eke out a perilous existence in the snowbound, wolf-infested wilderness until, defeated, the husband carries his stricken wife back to her Lapland home, himself returning to his native village to stir up a revolt that ends with the Governor's death from sheer fright!

It may be that the Scandinavian countries have never diverged very drastically from the dramatic formulae of the silent era, or merely that the muted, illimitable tracts of snow and ice through which the picture travels—when, for instance, the hero drives, at the Governor's bidding, to



"HIS LORDSHIP," WHICH WILL BE SEEN AT THE NEW GALLERY: GEORGE ARLISS IN THE NEW FILM, IN WHICH HE APPEARS AS TWIN BROTHERS.

Two Sheiks who have murdered an Eastern potentate are here seen faced with damning evidence of their crime by Richard (an Englishman who knows the truth), posing as his twin brother, Lord Duncaster. Lord Duncaster is the Foreign Secretary, and the sheiks have travelled to London to negotiate with him. "His Lordship" begins its run on November 16.

victims is developed with a tension that does not lose its grip in sequences conforming to the technique of the pre-talking era. The characterisations are in the main conceived in the same forthright spirit as the

language are exploited to the best advantage. But it is, above all, the director's skill in dovetailing all the elements of song, satire, burlesque, and romance, and his eye for pictorial effects that lend such distinction to it.



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## FINANCE AND INVESTMENT.

BY HARTLEY WITHERS.

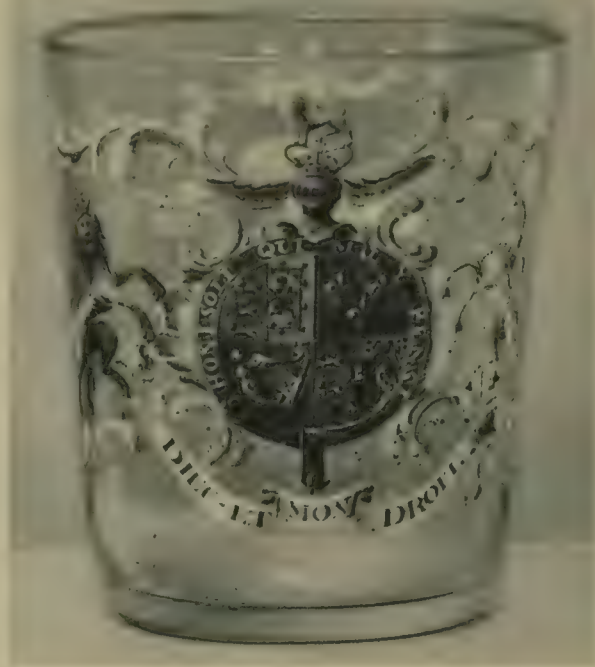
## AN "ECONOMIC DIVIDEND."

**A**MONG the many warnings lately served out to investors, concerning the high level of current prices in the stock markets, one interested me particularly by suggesting that "under present conditions in Europe, it might be wise to allow an economic dividend yield to catch up with current market prices." This admonition was contained in the course of a conspicuously interesting and thoughtful review published by a firm of brokers, members of the London Stock Exchange.

It also pointed out that there was a little period, not so many years ago, when prices were based on next year's earnings—which somehow failed to materialise; and that "for every investor who loses money by not buying on a top-heavy market, which continues to rise for a while, there are ninety-nine who lose money by staying in the market in order to find that elusive top."

Warnings of this kind are most salutary and opportune; for they help to prevent that sort of "shut your eyes and buy" sentiment which inevitably leads investors and speculators down a path which ends in disaster. The number of them that has been produced, combined with the sabre-rattling activities of the Continental dictators, has most opportunely restrained the exuberance of markets, which might otherwise

have grown to dangerous proportions. Even as it is, many people shake their heads over what they consider to be the wildness of the "boom," as they call it in the City. All these things are to some extent a matter of definition; and it would probably be difficult to find any general agreement as to what exactly is meant



PRESENTED TO THE VICTORIA AND ALBERT MUSEUM BY H.M. QUEEN MARY: A FINE GOBLET WHICH WAS PROBABLY INTENDED TO COMMEMORATE THE BIRTH OF KING GEORGE IV.

New acquisitions in the Department of Ceramics at the Victoria and Albert Museum include a collection of glass presented by H.M. Queen Mary. This goblet, painted with the Royal Arms by a member of the Bellby family, of Newcastle-on-Tyne, has, on the reverse, the Prince of Wales' Feathers and was probably intended to commemorate the birth of George IV., in 1762.



DECORATED WITH AN EQUESTRIAN PORTRAIT OF THE KING'S CHAMPION AND DATED 1821: A GOBLET (A SOUVENIR OF THE CORONATION OF GEORGE IV.) PRESENTED TO THE VICTORIA AND ALBERT MUSEUM BY H.M. QUEEN MARY.

Many of the pieces presented to the Victoria and Albert Museum by H.M. Queen Mary are of interest through the decoration, which associates them with the past history of the Royal Family. This goblet is engraved with the Cipher of George IV., the date July 19, 1821, and an equestrian portrait of Henry Dymoke, the King's Champion. It was a souvenir of the Coronation of George IV.

by the word "boom." To my mind, however, it signifies a condition of things in which a large body of the public, totally ignorant about the real value of securities, is tumbling over

vestment, optimistic perhaps, but investment nevertheless. There was consequently no disposition to look for any early or substantial set-back."

## EVIDENCE OF THE INDEX OF SECURITIES.

Another indication, to the effect that stock markets are not really as wild and rampant as they are supposed to be, is to be found in the record of the

[Continued overleaf.]

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*Continued.*

Index of Security prices periodically worked out by the Institute of Actuaries. This Index is based on 100 as the average price of 178 ordinary securities at the end of December 1928, just before the great collapse which flooded all markets with sales after the breakdown of the long-sustained boom—which really was a boom—in Wall Street. This Index stood, at the end of last month, at 90.7, against 89.2 a month ago, and 78.3 a year ago. Thus, in spite of a very substantial advance during the past year, the average price of these securities, carefully chosen as representative, was still nearly ten points below the figure reached at the end of 1928. Similar evidence is provided by the Index worked out by the *Investor's Chronicle*—its figure for "general business" securities, covering the more lively items in the investment list, is based on the average of December 1923 as 100. It rose to 150.8, its peak point, at the end of 1928, and by the end of 1931 had been cut in half, and stood at 73.7. It had climbed a long way up in its journey of recovery by the end of last month; but at 145 it was still well below the peak level touched in 1928. When we compare the difference in underlying conditions then and now, it would almost seem possible to argue that the behaviour of prices has been, on the whole, rather moderate and restrained. For at the end of 1928 we were on the verge of a cataclysm which swept over all the field of industry, caused a violent fall in commodity prices, and wiped profits out in many lines of enterprise. Now, British enterprise, reconstructed and no longer hampered by an overvalued pound, can see some years of activity ahead in the home market; and, barring Continental politics, a very fair prospect of revival in international trade, to take up the running if ever that long-talked-of arrival of saturation point in domestic demand should make its appearance.

#### THE PROBLEM OF YIELD.

If, then, we can trust the evidence of the Index Numbers and believe that security prices are not even yet high as compared with those which ruled in an era in which prospects were much less favourable, the fact remains that the yield in dividends from the best industrials is still much less than investors would like to see it, when they are seeking a source of income for themselves and their dependents in the future. Evidently, profits, or at least the rate of distribution of profits, must have been rising more slowly than security prices; and this tendency seems to support the view of those who contend that prices have too

rapidly discounted the probable earnings of the future. It may also, however, be accounted for by the very cautious policy that is nowadays followed by all prudent boards in the matter of allocation of a large proportion of profits to reserves. The result of this is, that while the yield on securities on the basis of current earnings—not on the earnings expected next year, but those actually achieved in the past—may be handsome enough, that on the basis of actual

dividends looks meagre, to investors who remember the comfortable days when 5 per cent. and more was to be got from a well-assorted selection of industrial shares. On the shares included in the Actuaries' Index, the current yield, on actual dividends, has come down to a fraction over  $3\frac{1}{2}$  per cent., as compared with 3 per cent. to be obtained from fixed interest "trustee" stocks.

#### HAVE LOW YIELDS COME TO STAY?

At first sight, this small margin between the yield on trustee stocks and that on good industrials seems to indicate that the latter are over-valued. But this state of things is not unprecedented, and may quite possibly have come to stay. In the 'Nineties of last century, when Consols soared to 114, and it was difficult to find any trustee stock to pay  $2\frac{1}{2}$  per cent., a yield of less than 3 per cent. was not unknown on the leading "equity" securities. There was, of course, a big reaction later on, which carried the prices of all securities down, and the yields on them up. But in those days we knew much less than we know now about monetary manipulation, and then, being still tied up in the chains of the gold standard, the power of the authorities to keep money cheap and interest rates down, was much more limited. Now, not only is cheap money the declared policy of our Government, and of any other Government that is in a position to have a policy in the matter; but owing to the rapid increase, actual and prospective, in the supply of gold, and the freedom which the general abandonment of the gold standard has given to the monetary powers to do what they like with the money market—as long as they retain the confidence of the business classes—the likelihood of serious reaction owing to monetary causes, has become much more remote. For about half of last century the rate to be earned from Consols, then the favourite investment of the investing classes, hovered slightly above 3 per cent. In these days, in spite of the higher Income Tax, it is quite possible that a gilt-edged rate of 3, or slightly less, may be a prospect to which investors may have to reconcile themselves, however little they may like it, after being gorged with the high rates of the after-war period. If so, it may be that an immediate yield of  $3\frac{1}{2}$  per cent. on the best industrials may also become part of the normal programme, and may be regarded as an "economic dividend yield"; for in their case the meagreness of the immediate yield is made more tolerable by hopes of more handsome dividends to come.



THE TREASURE OF THE WEEK (FROM NOVEMBER 12) AT THE VICTORIA AND ALBERT MUSEUM: A FRENCH (CHANTILLY) PORCELAIN TOILET-POT OF THE SECOND QUARTER OF THE EIGHTEENTH CENTURY.

The toilet-pot exhibited is a specimen of the porcelain made at Chantilly at a factory started in 1725 under the patronage of Louis-Henri, Duc de Bourbon, Prince de Condé. It bears a gilt bronze mount with a mark of a crowned "C"; probably a hall-mark added in compliance with a decree in force between 1745-49, in which period, or a little earlier, the porcelain was made.

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# This England . . .



*An old-fashioned Cottage, Selworthy, Somerset*

“**B**E it ever so humble . . .” the old song goes. “Home,” says the dictionary, “. . . the seat of domestic life and interests.” A place, indeed, where the toughest of us may relax in tenderness. This word, peculiar to the English in its shade—and depth—of meaning, is typical of much in the rich-woven tapestry of English character. “A glass of beer” means more in England than elsewhere. For centuries we have known beer in our homes (once upon a time we brewed it at home), and when it comes to such a beer as Worthington we have one that seems the very essence of this England, from the rich soil that begot it to the ripe health and mellow judgment it confers.





# Of Interest to Women

Among the wonderful Winter Sports films which may be seen at Harrods, Knightsbridge, one shows *bond-fide* beginners from the first day of their ski-ing right through their ski-ing experience; also some of the world's finest ski-ers. It was filmed at Andermatt, and at Garmisch-Partenkirchen, the scene of this year's Olympic Games. Another film provides a cavalcade of winter sports of all kinds. Mr. G. D. Greenland, Harrods' Winter Sports expert, will provide a running commentary to the films, and will be in these salons throughout the season to advise on kit and equipment. He is known to all experienced followers of the snow, while for beginners his advice is invaluable. There is no more enjoyable form of sport. A catalogue has been prepared devoted to fashions and equipment; it will gladly be sent gratis and post free.

Practically perfect and perfectly practical are the skating and ski-ing suits portrayed on this page. They may be seen at Harrods. The figure above is wearing this firm's guinea skating skirt accompanied with cap and gloves to tone. The ski-ing suit on the right consists of proofed trousers and middy jacket. The latter is double-breasted, reinforced with pockets and proofed poplin lining, and of it one may become the possessor for five and a half guineas. There are other suits for three and four guineas.





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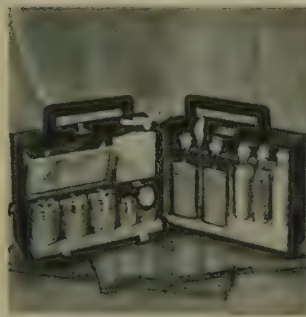
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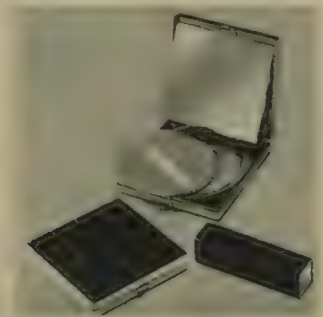


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## THE WORLD OF MUSIC.

### THE DRESDEN OPERA AT COVENT GARDEN.

IN some ways, the most interesting event in the season at Covent Garden of the Dresden Opera Company was the production of Richard Strauss's very rarely heard opera "Ariadne auf Naxos," which was first performed in 1912 at Stuttgart, when it was connected with Molière's comedy "Le Bourgeois Gentilhomme," arranged by the famous Austrian poet Hugo von Hofmannsthal (the author, among other things, of the libretto for Strauss's "Rosenkavalier"). The opera itself, "Ariadne," was in this version an entertainment presented by M. Jourdain to his friends. Hofmannsthal later wrote another version of the setting for the opera, which Strauss set to music, and this version, which is the one now presented at Covent Garden, was first performed in 1916. Intrinsically, the alteration only amounts to the dropping of all connection with Molière's play and the substitution for M. Jourdain of a rich eighteenth-century patron of the arts who has been going to entertain his guests with an opera and a harlequinade, but, owing to lack of time, decides to have the two performances given simultaneously.

One can see that this idea offers Strauss an opportunity for the display of his very diverse talents as a composer, and, indeed, I would almost go so far as to say that in some respects "Ariadne auf Naxos" is the finest of all his operas. Unfortunately it fails—in my opinion—to be the satisfactory masterpiece it should have been, owing to the fundamental split between the two ideas of a harlequinade and an opera and the failure on the part of Strauss and his librettist to blend them into one organic whole. The first part of the opera, in spite of its extraordinary craftsmanship and the fine judgment of Strauss in applying his music to the dialogue, tends to be boring, especially to an audience incapable of appreciating the finesse of Hofmannsthal's style. When the opera actually begins, one's interest is immediately awakened by the quality of the music, but, in spite of the fact that Strauss has lavished his virtuosity on supplying the chief member of the harlequinade, Zerbinetta, with an astonishing part, demanding a dazzling coloratura singer, the discrepancy and irrelevancy of the two themes is not to be disguised. The opera was superbly performed. The Zerbinetta of Erna Sack was a remarkable performance which could hardly have been bettered.

As Bacchus, the tenor, Torsten Ralf, sang extremely well, and Marta Fuchs gave a beautiful performance, full of artistic singing, as Ariadne. The orchestral playing under Dr. Strauss was wholly excellent.

It is perhaps natural that the two Strauss performances—"Der Rosenkavalier" and "Ariadne auf Naxos"—have been the best of the Dresden Opera Company's productions at Covent Garden. The "Tristan" was a good all-round performance, but, although Julius Pölzer was the best-looking Tristan we have ever seen at Covent Garden and acted well, yet his voice was not always of pleasant quality. The Isolde (Anny Konetzni) has some splendid high notes in her voice, which is a very good one, but she inclines to have a distinct wobble and her mezza-voce is not very good. The "Don Juan" production suffered grievously from being sung in German, instead of in the original Italian, but the cast was a good one, with an excellent Leporello in Theo Herrmann and a charming Zerlina (Maria Cebotari). Another serious defect of the "Don Juan" production was the loss of dramatic tension, partly through the too-refined conception of the opera by the conductor, Karl Böhm, and partly through the waits necessitated by the change of scenes.

## THE PLAYHOUSES.

### "PARNELL," AT THE NEW.

IT is said that Captain O'Shea's descendants objected to the production of this play. It would seem that the Gladstone family had the greater right to protest. The G.O.M. has been made to appear as a sanctimonious humbug, which is very unfair to the Victorian era, that period when otherwise fond and foolish fathers cast erring daughters into the street. It must always be remembered that the hypocrisies of to-day were often the sincerities of yesterday. Mr. Arthur Young played the Prime Minister with great tact, and as far as nose and collar were concerned, might have stepped out of a back number of *Punch*. Miss Margaret Rawlings played Kitty O'Shea beautifully. Rumour has it that Parnell's enchantress was a glamorous figure only in his eyes; that from the casual observer she attracted no attention. However, whatever the facts may be, leading ladies must have charm and that little something ordinary ladies haven't got, and Miss Rawlings supplied these in full measure. Miss Marda Vanne had a pleasantly acid humour

as Aunt Caroline. About the only laugh of the evening was brought by her comment to her niece, full of woe concerning her matrimonial affairs: "Ah, well, there'll be no marrying or giving in marriage in Heaven. God knows better than that." Despite its political background, this is in the main the story of a great love; with drama always hovering near, for those were the days when statesmanship meant little if one offended the Nonconformist conscience.

### "THE KING AND MISTRESS SHORE," AT THE LITTLE.

It is said that Mr. Clifford Bax, disappointed at the reception given his last play, has decided to write no more for the theatre. If this be true, it is unfortunate for his reputation that he has allowed this historical drama, written some years ago, to be his swan song. It seems to me to have neither beauty, poetry, nor truth. Miss Joan Maude's Jane Shore is a pretty and very modern young lady. That she would make an amiable and competent mistress in a semi-detached villa in a Garden City one could well believe; but that she could ever be a king's mistress seems doubtful. It may well be that in real life an outwardly untemperamental woman may have many lovers, but on the stage it is necessary to show something of the inward urge. Miss Maude's "great harlot" was merely a placid young person. The author certainly gave her no opportunity to display that "bright and playful wit" with which even the dullest of Encyclopædias credits her. The production was slow, and the fact that the curtain rose twenty minutes late on the first night produced that restlessness in the audience that handicaps the best of plays.

Miss Nancy Price, who produced the play, should reconsider the stick with which Master Matthew Shore, Goldsmith, intended to beat his wife. It was as thick as the average man's wrist, and one blow from it would have laid the unfortunate young woman senseless. Mr. Gyles Isham was a strident-voiced Edward IV.; but it was not his fault that he was costumed as a Dick Whittington in a suburban pantomime. The only performance that demands praise is Mr. Esmond Knight's Richard, Duke of Gloucester. He suggested the hunchback without obtruding the deformity offensively. Mr. Knight gathers strength with every part he undertakes. The best one can say of this play is that it does undoubtedly give one another opportunity of seeing Mr. Knight in a new rôle.



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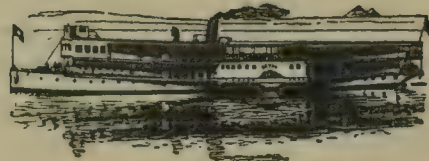
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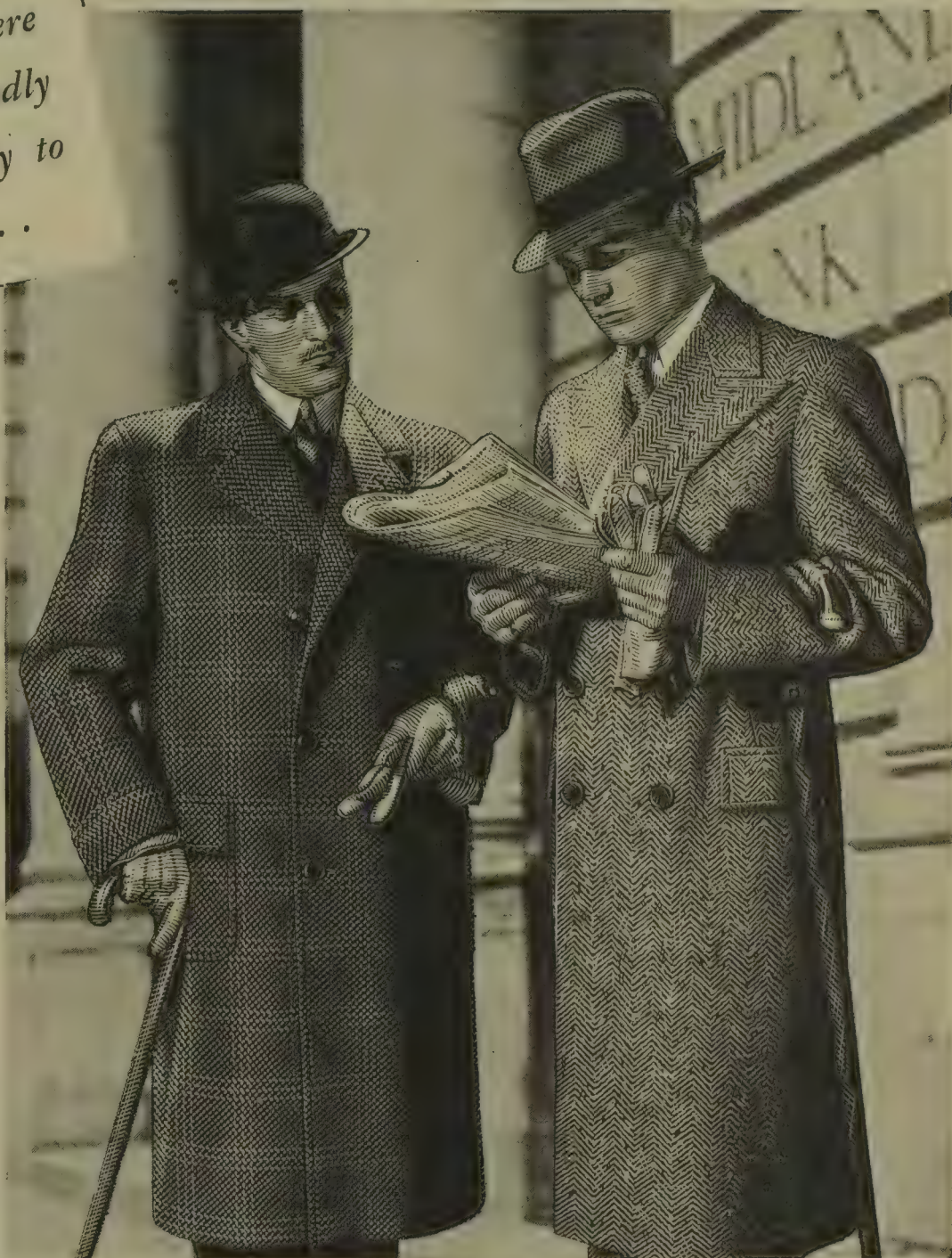


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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

**S**AFETY on the road will not be lacking if the Society of Motor Manufacturers and Traders can persuade the Government to take its advice on various details. Already quite low-priced cars have



EMBODYING FEATURES USUALLY FOUND ONLY IN CARS OF THE "LUXURY" CLASS: THE MORRIS "BIG SIX" SALOON.

The specification for this car shows many features which are usually associated with high-priced cars and includes inbuilt jacks, pneumatic adjustable back-rests for the front seat, and thermostatically controlled cooling.

Triplex safety glass fitted to all doors and windows, as well as the front screen, because the Society advocates that non-splintering glass should be compulsory "all-round," to quote a trade term. The law only asks for its being fitted to front wind-screens. Consequently, by fitting safety glass to all other lights, motor manufacturers are anticipating a regulation that will add to safety.

This year there is no commercial motor-vehicle exhibition at Olympia, so quite a number of municipal and other vehicles are being exhibited at the Public Health Exhibition in the Royal Agricultural Hall,

Islington, from Nov. 16 to 21. Here the public will be able to inspect the latest in motor dust-carts, refuse collectors, and gully-cleaners, all really being carried on chassis developed for the public-service vehicle for passenger or commercial goods carrying. Even the A.E.C., "builders of London's buses," exhibit here one of their "Monarch" petrol-engined chassis fitted as a refuse-collector with an "ideal" body, one of two machines sold to the Cleansing Department of the Borough of Tottenham. Tipping-wagons of various kinds are also to be seen here, as well as all the various sanitary contrivances to keep the public in good health and prevent the dissemination of disease.

While heavy-oil engines make little headway in the passenger private car, the Diesel motor is progressing as a commercial vehicle power-unit. A recent novelty in compression-ignition motors is the new Perkins Diesel engine styled the "Leopard II.," which is displacing petrol-motors in various business vehicles. Its chief characteristics are the aeroflow system of combustion, the use of lead bronze

bearings in the mains as well as in the big-ends, and a particularly low-weight brake-horse-power ratio of about 8 lb. The aeroflow provides that at the moment of injection, fuel is dual-sprayed from a point in the transfer passage simultaneously into the ante-chamber and into the cylinder bore towards the rising piston. This means of combining both the ante-chamber and direct-injection types of fuel feeds produces

a very flexible engine, capable of running from 300 to 4000 revs. per minute, and at the same time these engines start easily in all temperatures without the use of heater plugs, glow cartridges, or other auxiliary starting devices. It develops out of its four cylinders 105 mm. by 127 mm. stroke, 75 b.h.p., with a completely clean exhaust at 2400 r.p.m., and a consumption of just over 35 pints per b.h.p. hour. A very economical power-unit.

Christmas is nearing, and birthdays come round quite frequently enough to make one puzzle what to give to a brother (or sister) motorist as a present. Quite a useful and welcome gift is the new Dunlopillo "Comfitop" car cushion, which has four straps to hold it firmly in position on the seat and, being wedge-shaped, allows the thick end to be placed at the back

(Continued overleaf.)



AN INTERESTING PRESENTATION TO MARK FIFTY YEARS' SERVICE AT MESSRS. MARSHALL AND SNELGROVE'S: SIR FREDERICK RICHMOND HANDING A CHEQUE TO MR. GILL.

An interesting little ceremony took place in the board-room of Messrs. Debenhams when Sir Frederick Richmond, the chairman, presented cheques to five members of the staff of Messrs. Marshall and Snelgrove, each of whom has a record of over fifty years' service. The photograph shows Sir Frederick handing a cheque to Mr. Gill. On the extreme left is Mr. E. J. Marshall, a director, and grandson of the founder of the firm of Messrs. Marshall and Snelgrove, and, next on the right, Mr. P. A. Hawke, another director.

# See India

Representative of new Delhi are the magnificent Council Chambers — a vivid contrast to so much of INDIA'S antiquity



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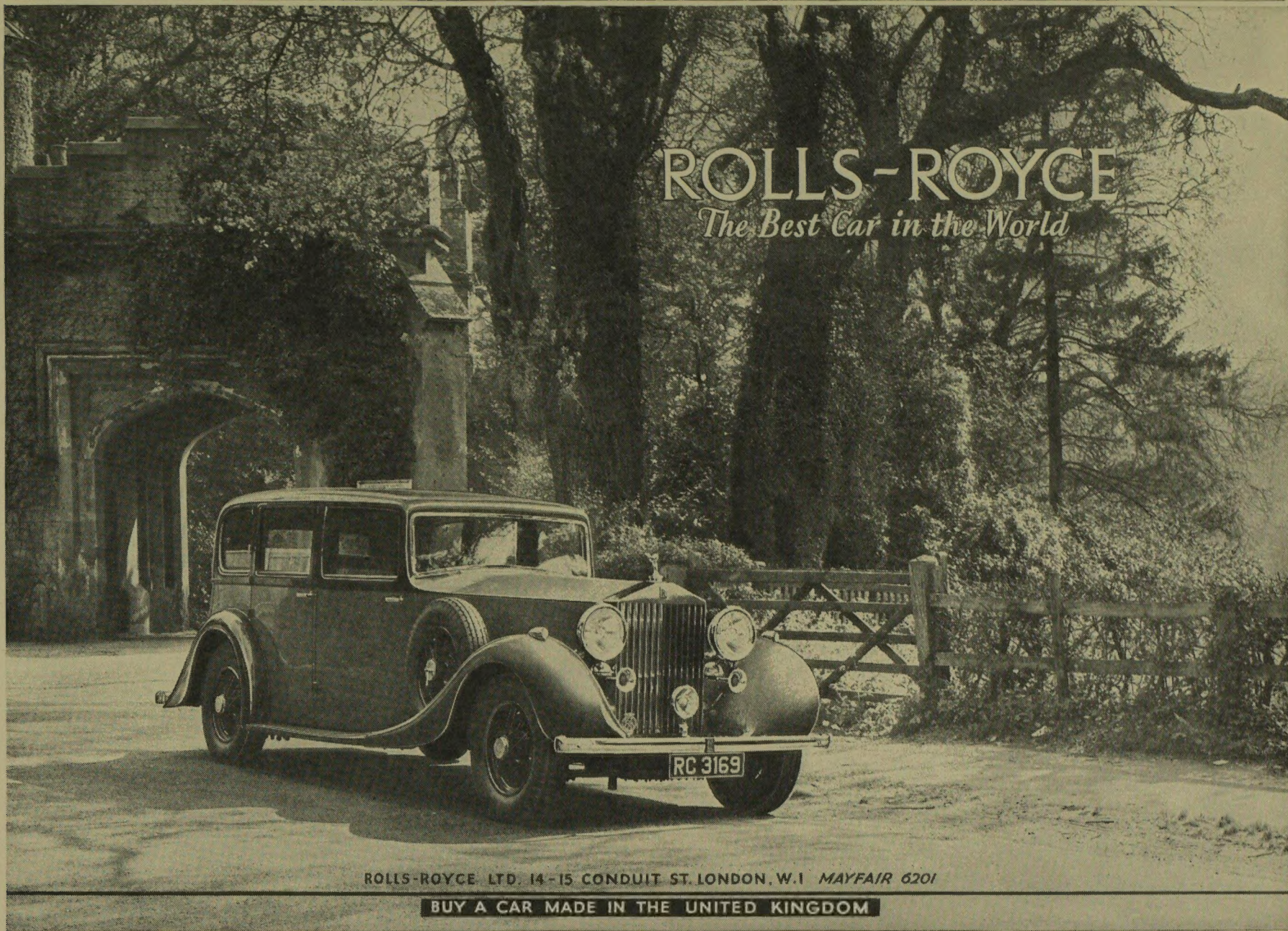
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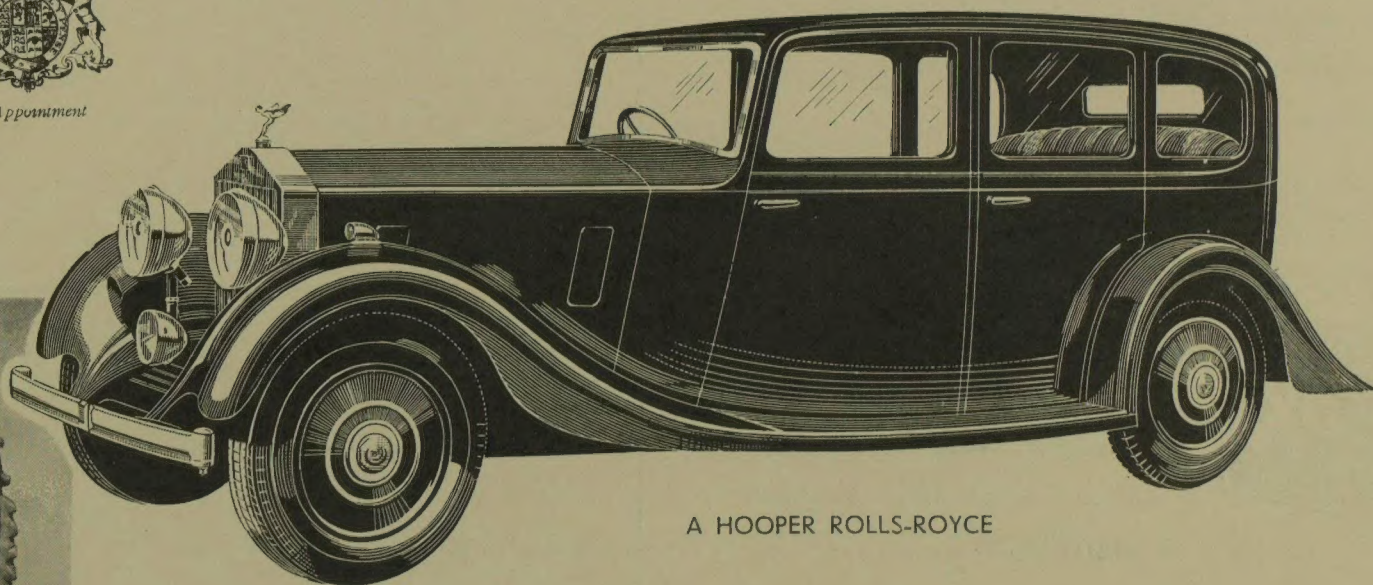
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(Continued.)

or front of the existing seat. I believe they were to be seen in the accessory section of the Bicycle and Motor-cycle Show at Olympia. Rear-brake control with the left hand was standardised on its machines by one exhibiting firm, a system which leaves the right hand free for signalling. Triplets (machines built for three riders) were shown here for the first time; another novelty was a cycle fitted with balloon tyres for Continental touring. B.S.A. showed an entirely new range of single-cylinder motor-cycles.

The Royal Automobile Club has issued the list of fixtures comprising the recognised international races for 1937, and the dates on which they will be run. Great Britain has sixteen fixtures, being one more than this year, as the Light Car Club Relay race has now been given international status. Britain's other racing club fixtures are to reach the R.A.C. by Nov. 28, and on Dec. 9 a meeting of the various motor-clubs' representatives takes place at the R.A.C., when the British motoring calendar of sports events will be arranged for 1937. The Monte Carlo Rally will take place from Jan. 26 to June 31; Brooklands opens on March 29; Italy's 1000 miles is on April 4; and the British Empire Trophy race on April 10. The 500-miles race at Indianapolis is on May 30, and the R.A.C. Isle of Man race on June 3. The French Grand Prix is run on July 4, and the 200-miles race at Donnington Park on Aug. 28. The Tourist Trophy race in Ulster will be held on Sept. 4, and the Phoenix Park races in Dublin on Sept. 11.

### BOOKS OF THE DAY.—(Continued.)

Unlike some authors, Sir Max Pemberton has a good word for the profession adorned by John Lane and formerly—according to Byronic legend—by Barabbas (whose name, by the way, is here spelt "Barrabas"). "In my experience," writes Sir Max, "there are no more honourable or fair-dealing men of business in the city of London than our publishers; and the same may be said of America. Story upon story may be told of their generosity. Witness the dealings of the great Bristol firm of Arrowsmith with 'Hugh Conway,' who wrote that famous thriller *Called Back*. . . . Fargus (his real name) wrote the book for Arrowsmith because he lost fifty pounds to him over a game of écarté. The game was played in the rooms of an old golfing friend of mine at Clifton, and I had the full story of it. Fargus lost the money and he said to Arrowsmith, 'I will write your next Christmas Annual for you, and we will call it quits.' . . . A great piece of good luck awaited it: Labouchere, the mighty editor of *Truth*, got hold of it almost by accident, and he wrote a couple of paragraphs about it. In a month it was the rage." Barabbas is thus finally evicted from the Publishers' Association!

C. E. B.

### "THREE SEA JOURNALS OF STUART TIMES."—(Continued.)

betrays himself in every line. He was evidently a swaggering, coarse-grained sort of fellow, with a taste for somewhat crude escapade, and with no small conceit of himself. He may have had some literary aspirations, for from time to time he breaks into verse—but the Muse obstinately eludes him. He was evidently a dabbler in astrology, for his *First Journal* is peppered with astrological diagrams and some very interesting and well-executed figures of ships, which are attractively reproduced in this volume. Roch always refers to the Dutch enemy in terms of contempt and cheap defiance, and seems to have had some of the qualities of Ancient Pistol. An example of his summary methods is afforded by an incident of some victuallers who ventured a sneer at the expense of the *Antelope* after her return from the Four Days' Battle. Roch ordered them aboard and, after showing them the ship's war-wounds and extracting their apologies, gave them three lashes apiece at the capstan-bar! Drastic, but, as most readers will feel, not wholly undeserved.

Rogers seems to have been a full-blooded, hearty person whose "itch of roving," we suspect, was a revolt against humdrum toil in favour of novelty and adventure. There is something engagingly ingenuous about his annals; he tells us, for example, about the "beautiful fine young lady" who fluttered his heart at Bath, and who added to her other charms the fact that she had a fortune of £1500 and was an only child. But Rogers's father was against the match, on economic grounds, "and so," says the dutiful son and fickle lover, "ended my short amour." He is quite Pepysian about his own failings, one of which seems to have been splicing the main brace with some vigour and persistency. He is proud of having kept his health in Bombay, "though I lived here but an irregular life, sitting up and drinking pretty hard." And he tells us, with disarming candour, that "I fell off the mainyard of the ship's gunnel and overboard. The yard was lowered near ½-mast, a drunken frolic." Little is known of his later activities; he was probably a rolling stone, appears to have spent some time in Charleston, and in 1720 describes himself as living "a retired indolent life" in which he is conscious of frailties and temptations.

C. K. A.

### DISCOVERIES AT CHANHU-DARO.—(Continued.)

One very massive retaining wall, which we came upon when trenching the flat ground on the northern side of the mound before dumping there, was 80 ft. long north to south and over five feet wide, despite having been despoiled anciently for bricks. It evidently once formed part of a large and important building, for the nearer end turned at right angles beneath the tomb of a Muhammadan saint, where we could not follow it. At the outer end it terminated abruptly where one would have expected the town wall—if it ever existed—to run at right angles to it.

As at Mohenjo-daro, practically every house had its bathroom and latrine, from which the water ran into the street drains and was thus carried well outside the city. Indeed, the drainage system was remarkably well planned, every street being supplied with two or more drains, built, like the houses, of burnt brick (Fig. 7). A number of pottery drain-pipes (Fig. 2), some of which were found *in situ*, testify that these ancient people were expert sanitary engineers; moreover, falls were arranged so that there should be as little splashing as possible, and when a corner had to be turned the bricks were carefully rounded off to reduce the friction. The drain-pipes illustrated are quite modern in design; except for being made of porous pottery, they would well serve the same purpose to-day.

A curious but very dilapidated building in the second Harappa level from the top is perhaps the remains of a *hammam* or bath with a hypocaust beneath (Fig. 5). Along its southern side was a row of five openings, each some 8 in. high and 5½ in. wide, giving on to flues which ran a distance of over five feet, beyond which we could no longer trace them owing to brick-robbing. These flues communicated with others at right angles, whose vent-holes opened on the western side of the building. Above the flues, and separated from them only by the thickness of one brick, were small compartments which may have been sweating-rooms. A somewhat similar building is also known at Mohenjo-daro.

(To be continued in a later issue.)



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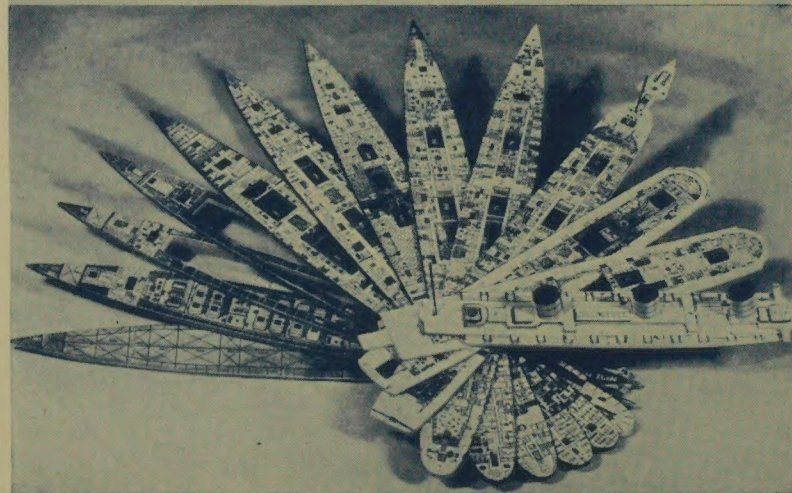
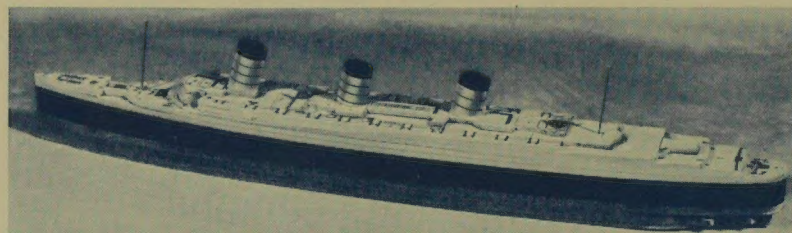
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